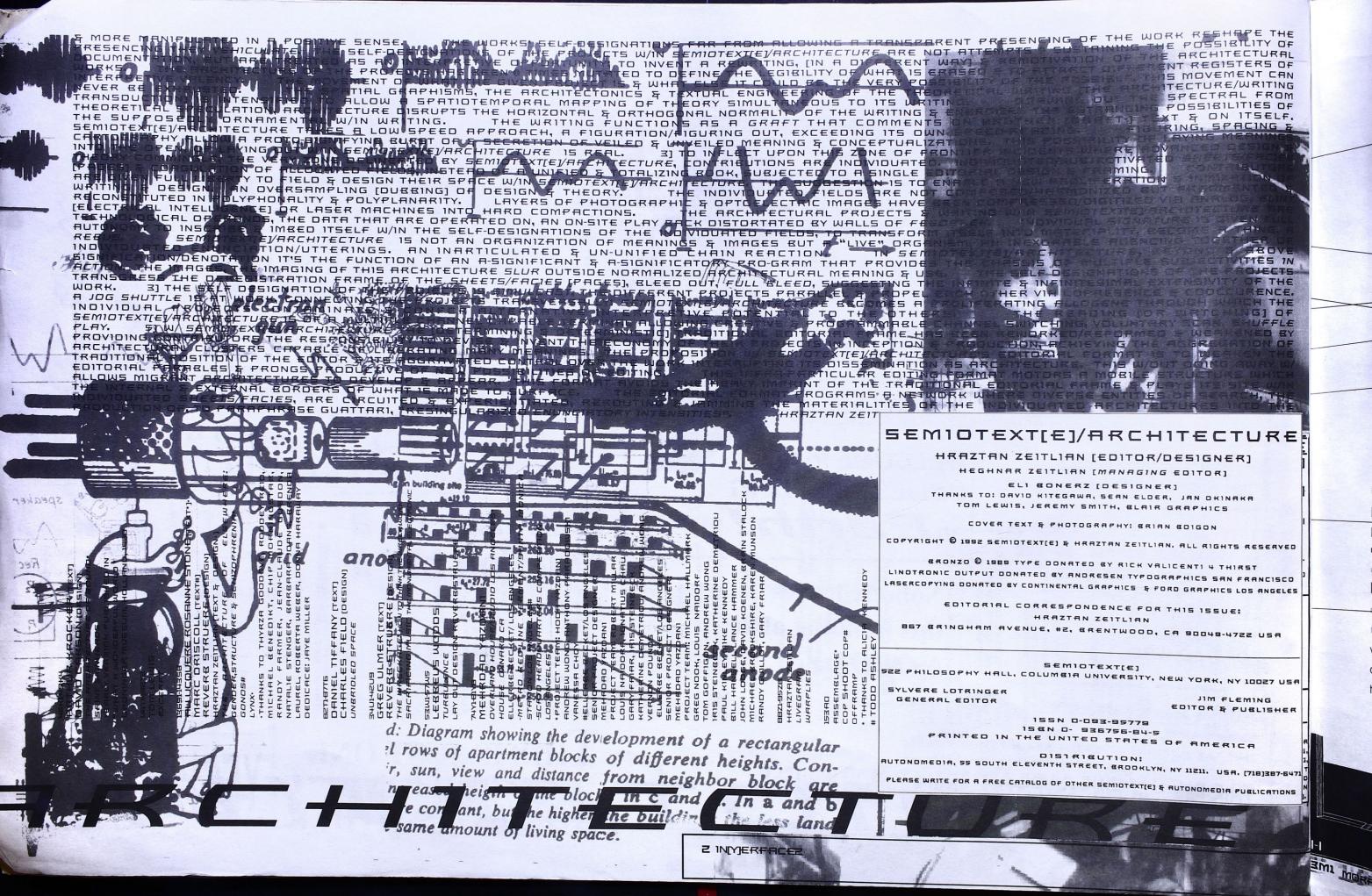




**BELIEVE IT OR NOT** 

MYERFACE



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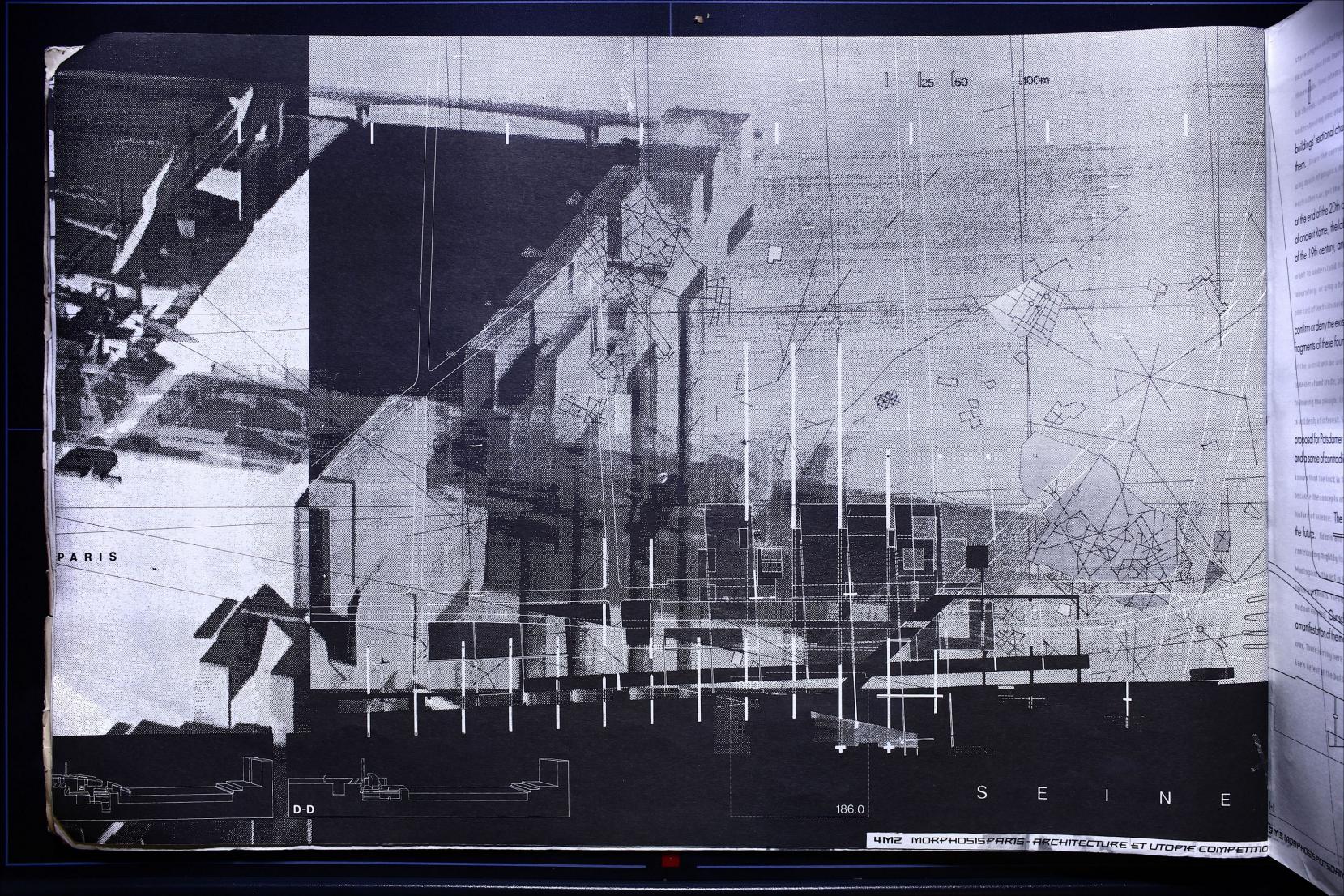
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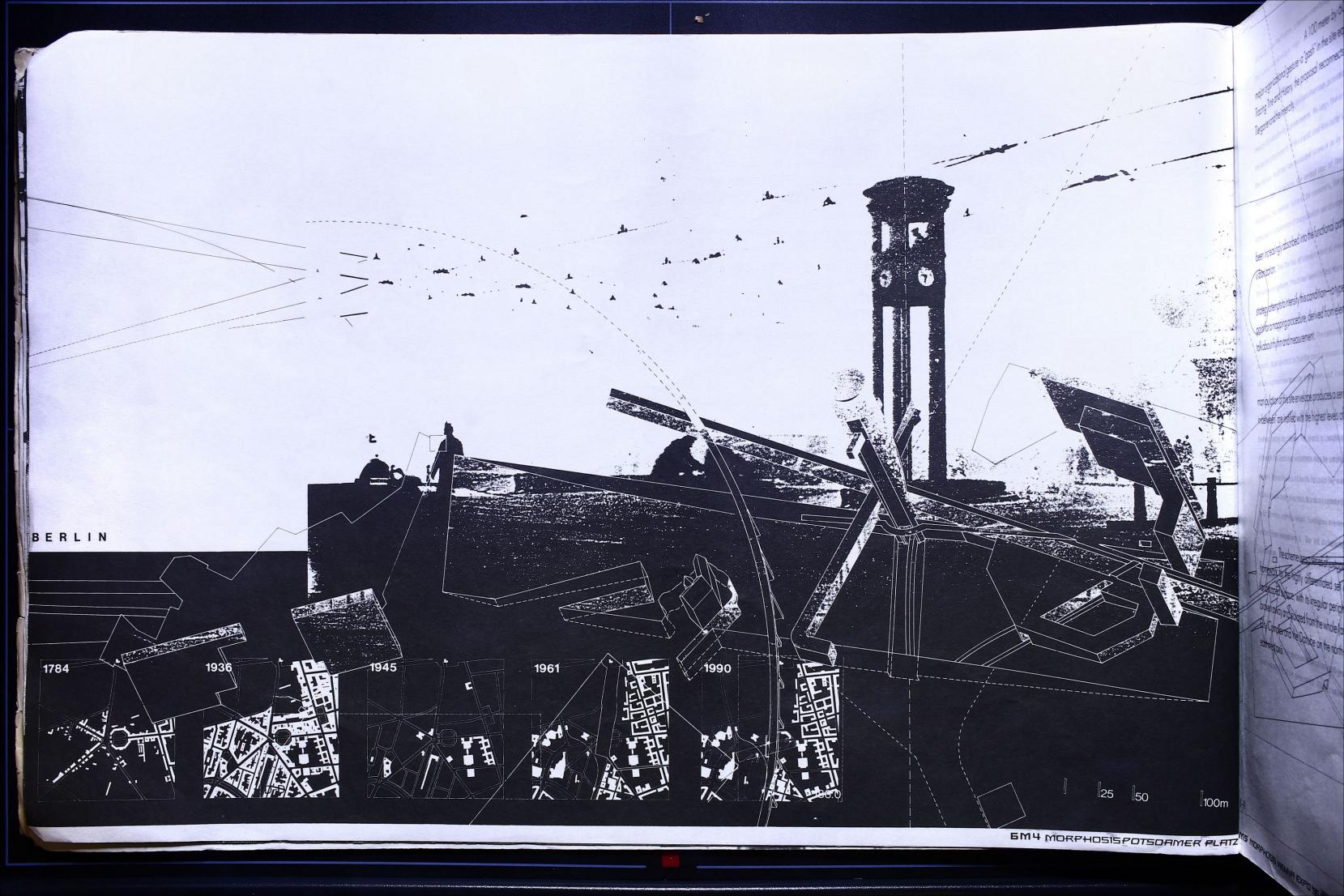
point for an org and diverse den gets interesting, landscape, Also

from simple roof which links a site on all of one's se to the making of

"Tackling complexity"... Evolution has a property it shares with some sciences, but which makes it different from CTURAL TERS OF Composed of the architectural facts of buildings and the geometric conditions of their spatial order, cities can be observed and appreciated objectively. The theory of natural selection states plainly that given competition, and near-faithful reproduction, non-random change will hoppen; but it cannot possibly . ITSELF. predict what course it will take. The use of this found status and its "reinterpretation" into the present circumstance becomes the basis for our investigation. Even the fullest account of the buttressed by the fullest catalogue of available facts, cannot explain who is random, so evalution is not deterministic. Scientists have only recently grown excited about ideas, and in particular about what they call chaos: any system which con reach unpredictable results from predictable beginnings. The work becomes the intersection of these human, physical imaginary, and biological conditions. These projects are not based on the notion of singular, hierarchical ordering/ ideas, but on the interaction of multiple organizing systems \ \ butterty's wingheat to a nurricane, a fecund locust leads to a plague, a dictator's whim leads to a recession. 1980's was that people stopped thinking of such trains of events no realized that they could suddenly-and predictably turn chadiic wh program against measles could result in fluctuating epiden Thizarre consequences of what they called non-linear systems. The energy and focus of the work now concentrates on the interrelationships, order and the accidental collide in increasing numbers of possibilities: Yet as Robert May of Oxford University, one of chaos's founders, says, the surprise in that chaos become TURE a science but that it took so long to come together. Applied mathematicians all over the dered-not least in the Soviet Union-had come across the phenomenon, but had not realized their extent or significance. Why not? Partly because each was working in his own discipline and did not know what was going or in others. The possibility of selecting and recomposing the various specific canditions idiosyncratic to each site is the departure point for an organizational strategy which synthesizes new inventions capable of addressing the complex and diverse demands of the contemporary city. It is often at the boundaries of two disciplines that so HTS RESERVED gets interesting. The projects concern themselves with the interaction of man-made architecture and natural AN FRANCISCO landscape. Also, for all the success of Darwin and Werner Heisenberg, determinism ruled in science. But a third xity, until recently, was not something scientists liked. Chaotic systems grow complex from simple roots. Science usually prefers looking for the simple roots. They offempt to develop a strategy -4722 USA which links a site investigation to an architectural language by directing a focus to the physical and by drawing on all of one's senses—an architecture which is interested in making natural environmental processes integral to the making of the built world. ARISTOTLE'S WAY.... Talk to four professors in the Max Planck Institute for solid-FLEMING 1732 PUBLISHER ISA, [718]387-6471 IR PUBLICATIONS 3M1 MORPHOSISPARIS - PRCHITECTURE ET UTOP E COMPETITION

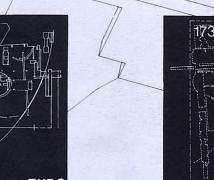


state physics in Stullgart and they will all mention complexity as the next real challenge. Solid-state physicists Joachim Queisser have been working with one electron at a time. Now they must learn to work with s. How atoms behave in large crystals can be quite different from how they behave in small ines, says his chemist colleague, Arndt Simon. Understanding a crystal full of sodium atoms is qualitatively different from understanding one atom, says Pat Martin. The work is about the land's surface (hence its orientation to the buildings' sectional characteristics) as it affects the ordering of activities and the connecting linkages servicing them. Down the corridor, Peter Fulde, a theoretician, says to treat electrons traveling through a solid in the way much of physics does is like treating cars in a traffic jam by averaging each car's position and effect on each other car; yet the "average" position of a car is of little interest. It is the some story in other fields. PARIS at the end of the 20th century is a city where there exists many strata of history. Present is the Cartesian grid of ancient Rome, the labyrinthine network of streets from the middle ages, the ambitious formal axial planning of the 19th century, and the modern city with it's network of high speed transportation systems. Ecologists want to understand how the whole Serengeti works, not just the three species eating each other in their laboratory, or why a herring lays a million eggs and an albatross one. Neuroscientists want to know not how one cell affects its neighbors as it reacts to stimulation, but how whole networks of cells behave. All of these confirm or deny the existing geographic structure which defines limits and global confections. The site utilizes fragments of these found organizations to generate a new order. Climatologists want to know which parts f the world will be wetter and which drier if the atmosphere becomes 3 degrees warmer. Economists want understand trade; planners want to understand traffic. To some extent, this is another example of seagulis following the plough. It is because tools are now available to reduce complexity -computers- that the subject issyddenlyofinterest. Science is, in Peter Medawar's words, "the art of the soluble". POTSDAMER PLATZ... he proposal for Potsdamer Platz and its periphery strives for a simultaneous candition of wholeness and harmony, and a sense of contradiction and opposition which are so much about contemporary Berlin. A good scient st that the trick is to choose a problem that is ripe for solution, both because the technology is there and the concepts are in place. This explains the abundance of examples of simp history of science. The rich and varied history and tradition of this site are used as a new starting point for the future. Adams and Levern er found Neptune at the same time and accused each other of plagianism, contributing mightily to a mood of Anglo-French distike. Newton and Leibnitz; Darwin and Wallace; Gallo and PARIS Montagnies the list is long. Scientists speak of the "inevitability" of discoveries in sharp contrast to other ld not long have stayed my sterious if Francis Crick and James Watson had not existed. Our scheme is left in process, unfinished...open toward the future. It is about tension, in itself a manifestation of the modern big city. James Wall was not indispense about to progress, though the steam engine was. There is irony here Faraday's invention of the electric motor has by m Lee's defeat at the battle of bettysburg. But who can doub 1732 **■**XP0 SM3 MORPHOSISPOTSOAMER PLATZ PIE COMPETITIO



"ripe". A 100 meter by 600 meter space carved or erased from the site acts as a major organizational gesture - a "gash" in the site equal in intensity to that of The Wall and its' parallel space. Tracing Time and History, the proposal reconnects East and West and facilitates a new park between the Tiergarten and the inner city. But John Barrow, a cosmologist at the University of Sussex, sees a more fundamental tatement of things that do not change in the world. VIENNA.../The region around Vienna has been increasingly absorbed into the functional patterns of the laity itself, and has been faced with increasing e law of conservation of energy could be restated as saying that the laws of motion are strategy attempts to intensify this condition—a type of three dimensional abstract map. The site is the departure point for a mapping procedure, derived from elements of found conditions, marking the ground planes which talk about rhythm and measurement. The culmin ation of this platonic as manipulation of this site envelope produces a series of controlled accidents, the resulting "fissures" or "places in-between" are instilled with the highest levels of energy, the works/conceptual energy. But symmetries The scheme uses a series of juxtaposed transparent of gers or systems as a background and unifying from ework for the highly differentiated set of localized canditions. The container, a curvey or warped dendscaped surface, with its irregular periphery is itself a fragment, a fragment of a greater fragmentation, broken away and isolated from the whole (an object), while still being part of it (connecting the existing U.N. Dity Complex and the Danube on the north-south axis and the park and transportation edge system on the east-westaxis.

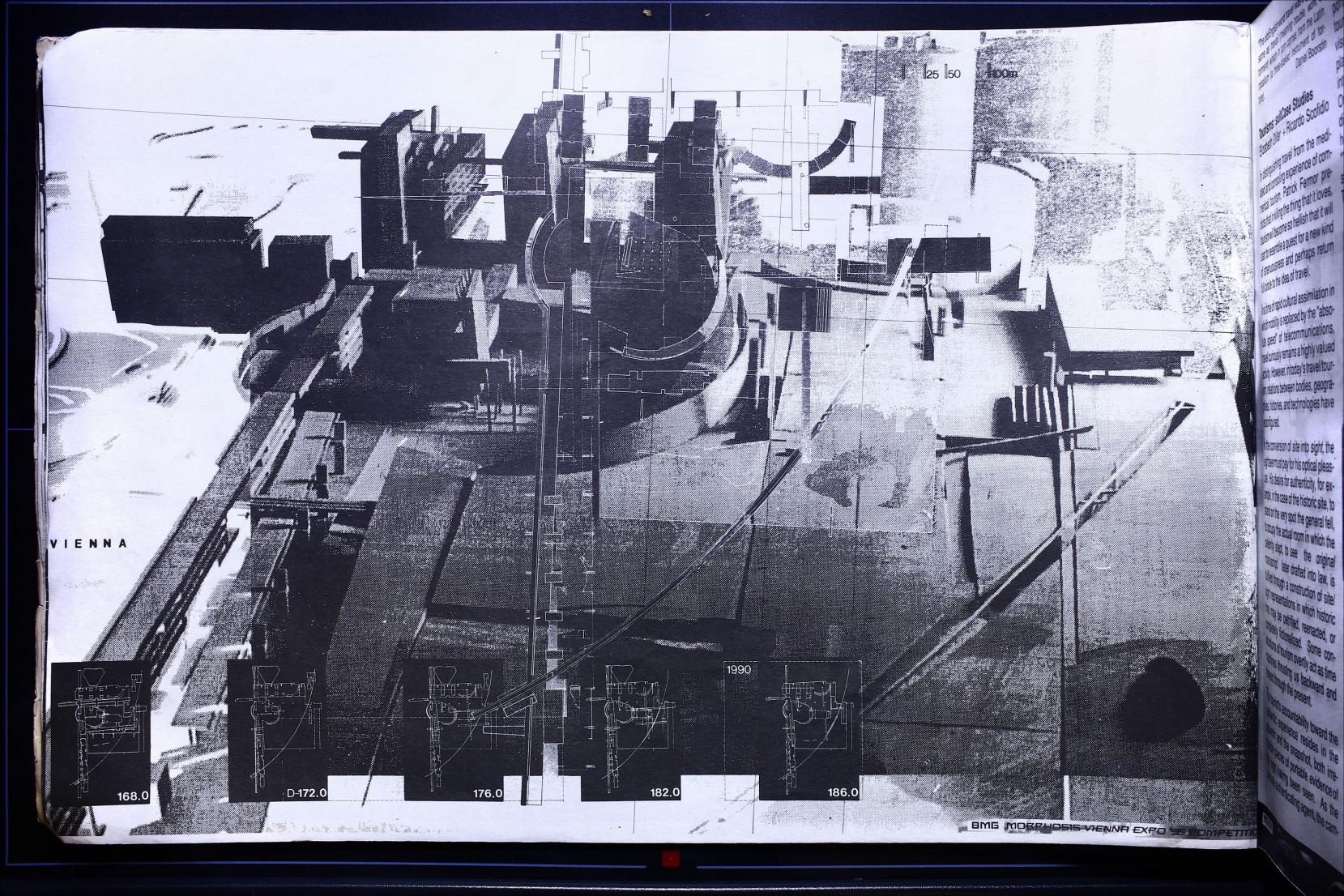
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SORMER PLATZ



"The old English word travel was originally the same as travail (meaning trouble, work, or torment) which in turn comes from the Latin tripalium (a three-staked instrument of tor-Daniel Boorstin Tourisms: suitCase Studies

## Elizabeth Diller + Ricardo Scofidio

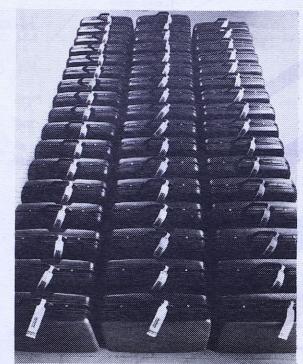
In distinguishing travel from the mediated and consoling experience of commerical tourism, Patrick Fermor predicts that in killing the thing that it loves. tourism will become so hellish that it will start to resemble a quest for a new kind of strenuousness and perhaps return full circle to the idea of travel.

In a time of rapid cultural assimilation in which mobility is replaced by the "absolute speed" of telecommunications. travel curiously remains a highly valued activity. However, in today's travel/tourism, relations between bodies, geographies, histories, and technologies have reconfigured.

In the conversion of site into sight, the sightseer must pay for his optical pleasure. His desire for authenticity, for example, in the case of the historic site, to stand on the very spot the general fell. to occupy the actual room in which the celebrity slept, to see the original manuscript later drafted into law, is fulfilled through a construction of site/ sight representations in which historic time may be petrified, reenacted, or completely fictionalized. Some constructions of tourism overtly act as time machines thrusting us backward and forward through the present.

The tourist's accountability toward the authentic experience resides in the souvenir and the snapshot, both irreducible pieces of portable evidence of the sight having been seen. As the ultimate authenticating agent, the cam-

era collaspes physical distance into the space between prescribed photo opportunities. Within that shallow space, tourism displaces the unsightly into a visual blind zone while freely transplanting attractions from donor sites into the reconstructed visual field. Onto this altered geography, tourism disperses the location of origin, the home, as a way of domesticating travel. "You'll feel right at home", is the reassuring advertising slogan of Caravan



Contemporary travel/tourism, parallels our new sensibility engendered by teletechnologies. It engages in a highly structured yet delirious free play of space and time in which our stability is simultaneously assured and thwarted.

As a traveling exhibition, the show's mobility parallels its theme. The exhibition travels in fifty identical Samsonite suitcases, the suitcase being the irreducible, portable unit of the home. In addition to transporting the contents of

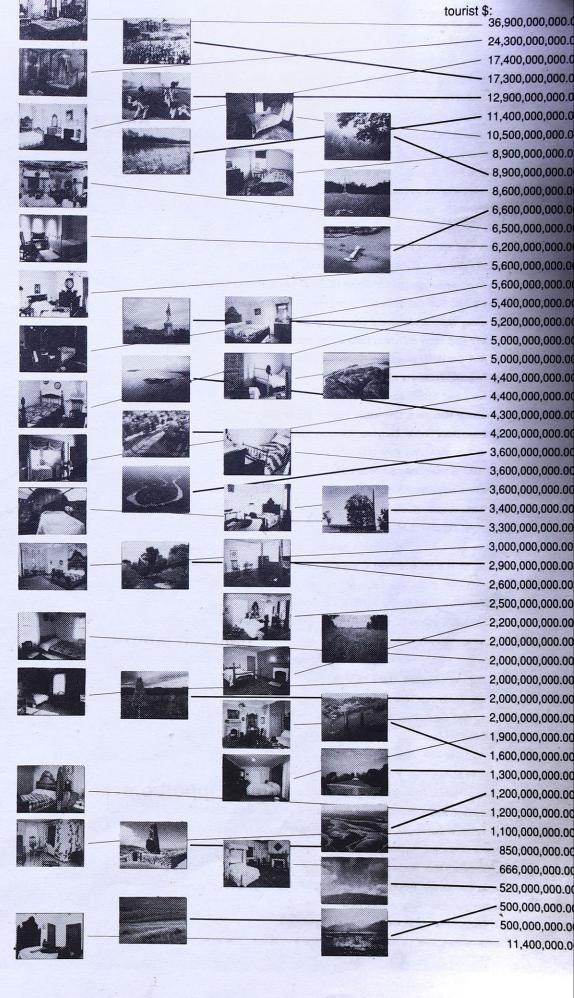
the exhibition, the suitcases double as display cases for the exhibition of their contents. Further, the exhibition accepts it own role as attraction, implicating the museum as a complicitous agent in the tourist trade.

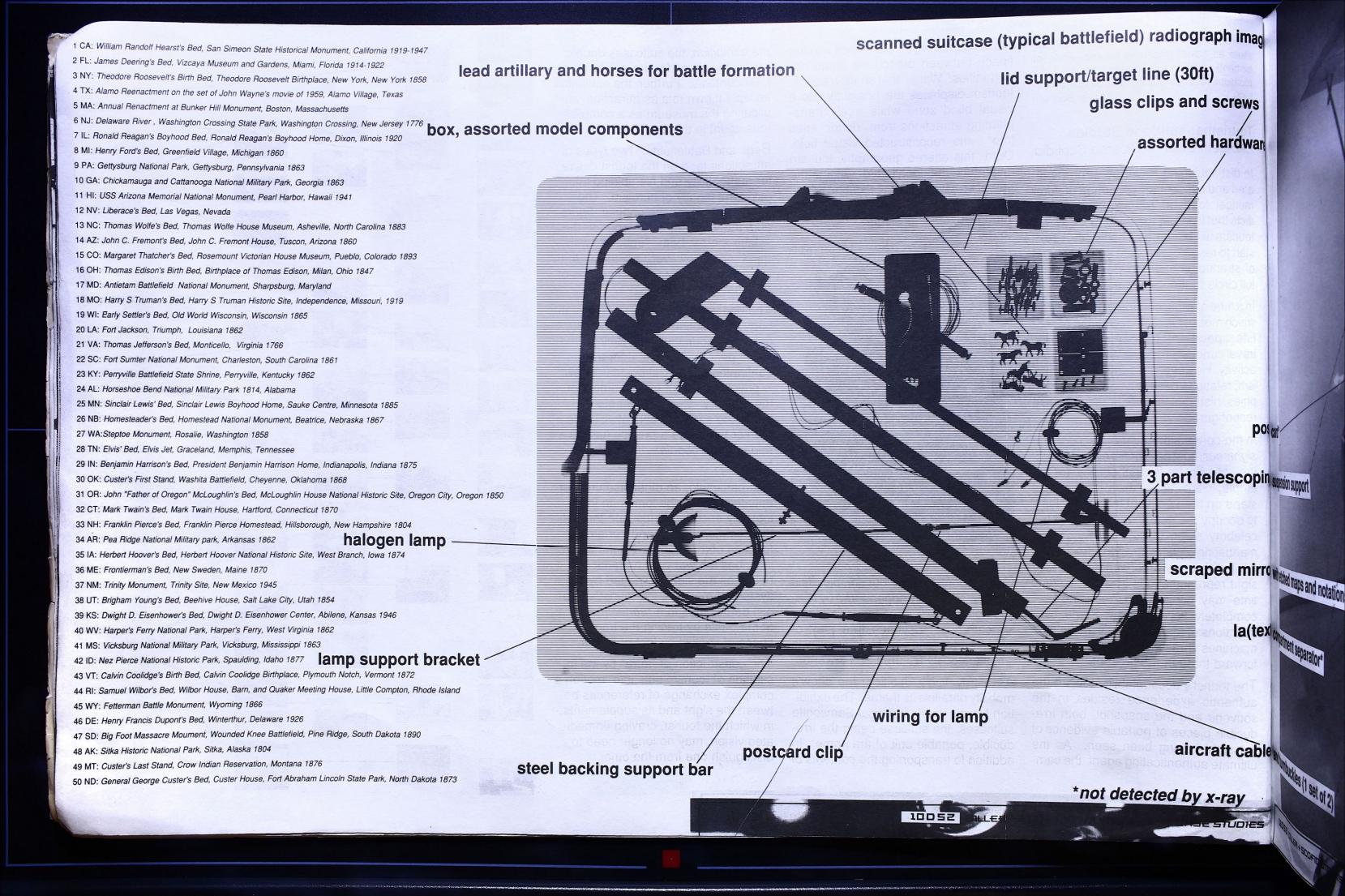
Beds and Battlefields: Two types of attractions feed on the tourist desire for authenticity and his abiding interest in the legacy of heroism. The vacated bed of the popular figure and the vacated landscape of the soldier are both imbued with "presence " however, presence that replaces immediacy with systems of representation.

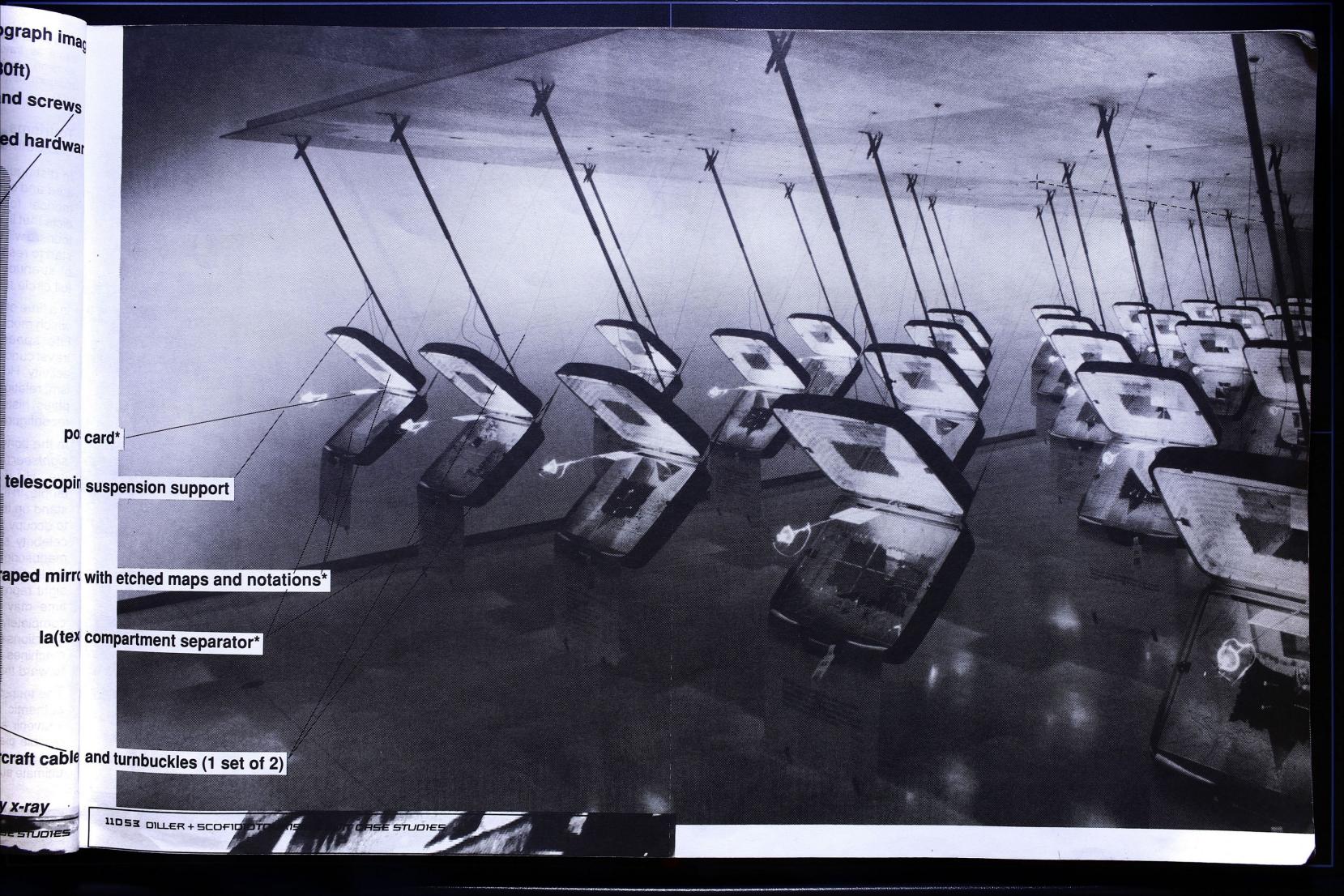
The bed is the most private site of the body's inscription onto the domestic field. The tourist/voyeur, only permitted to peer through the door frame. confirming the official postcard view, is priveleged to an enshrinement of the ordinary. Each artifact placed inside the sanitized field of vision is a marker that plays a precise narrative role in the embodiment of that public figure.

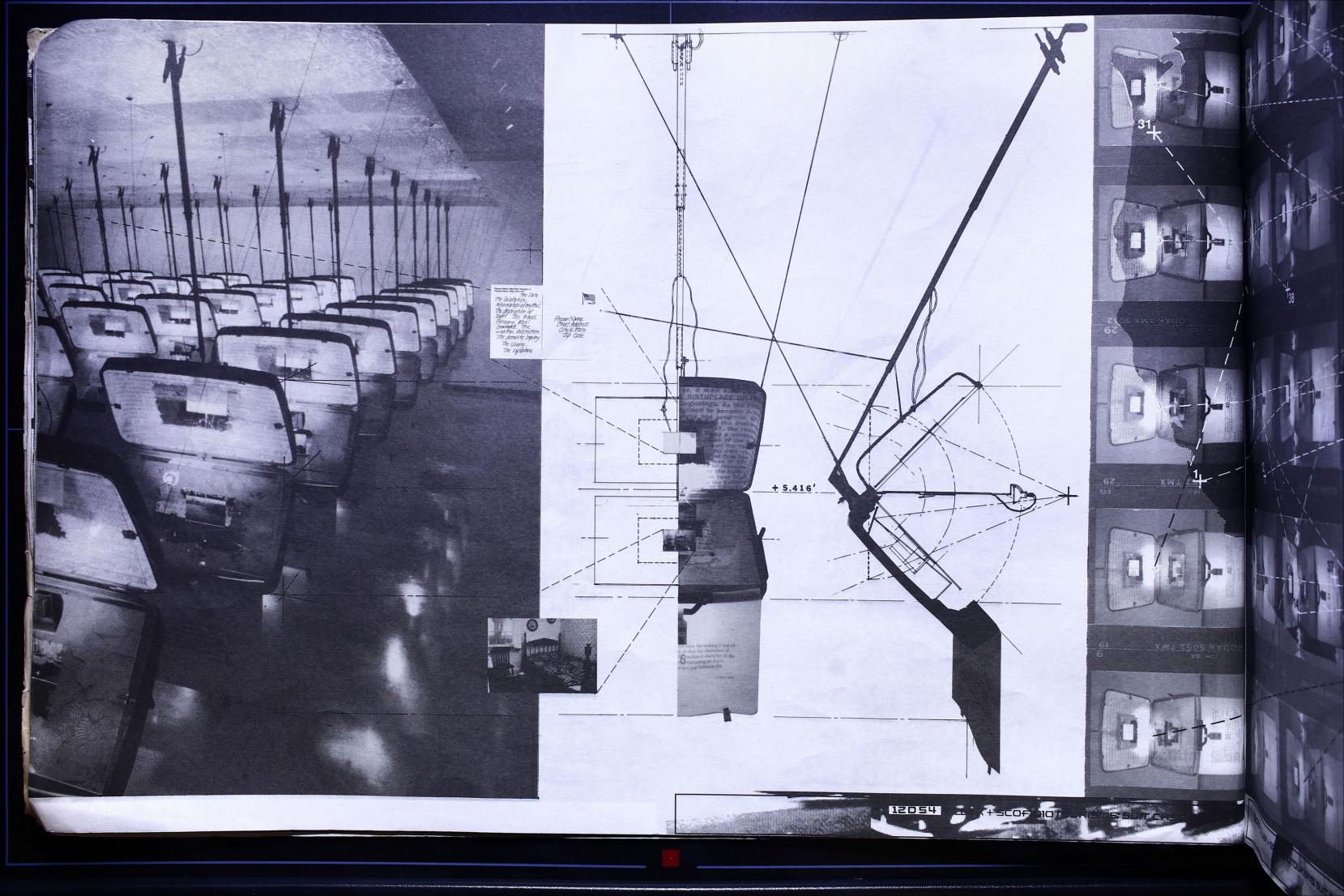
The battlefield, an otherwise undifferentiated ground, becomes an ideologically encoded landscape through the commemorative and hortatory function of the marker. As the marker inscribes the war onto material soil, it becomes the sight. Directed by a system of markers, the tourist/strategist participates in a reenactment of the battle by tracing the tragic space of conflict by foot or by car.

The construction of "aura" by the institution of tourism puts into motion a complex exchange of references between the sight and its supplements, in which the tourist, craving unmediated vision, may no longer need to distinguish one from the other.

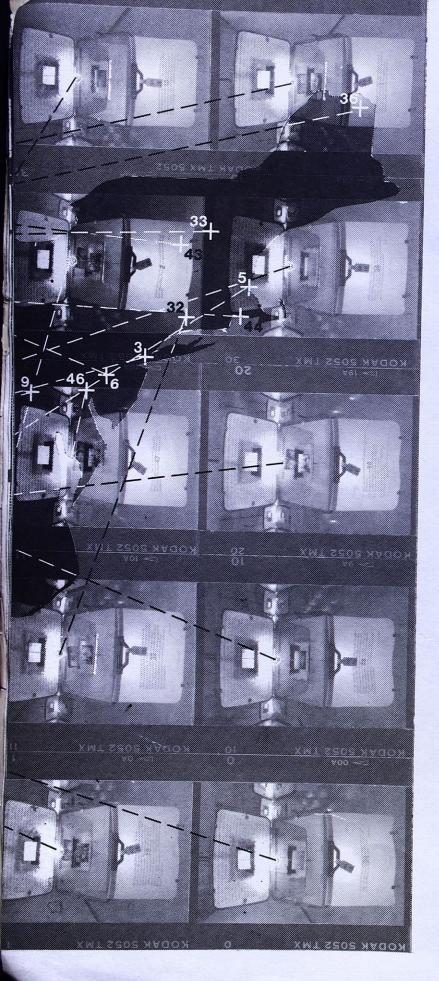












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Tourisms:suitCase Studies is a traveling installation by Diller + Scofidio stop 1: Walker Art Center, curator: Mildred Friedman; D+S installation thanks to:
Alieron Metalworks,Peter Burns, Christopher Evans, Johannes Kressner,Robert McAnulty, Christopher Otterbine, Relija Penezic, Victor Wong, Rafael Berkowitz, Edmund Frith, Anik Pearson Major funding for Architecture Tomorrow has come from the Jay Chiat Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, and Helen and Kim Whitney. The silkscreen printing was generously contributed by John Nichols this travel except compiled by: Elizabeth Diller, Ricardo Scofidio, Victor Wong

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taxidermy tree, that is not considerably death than it was before David Lov 800

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Travel is a vanishing act, a solitary trip down a pinched line of geography to oblivion. But a travel book is the opposite, the loner bouncing back bigger than life to tell the story of his experiment with space. 26 NB

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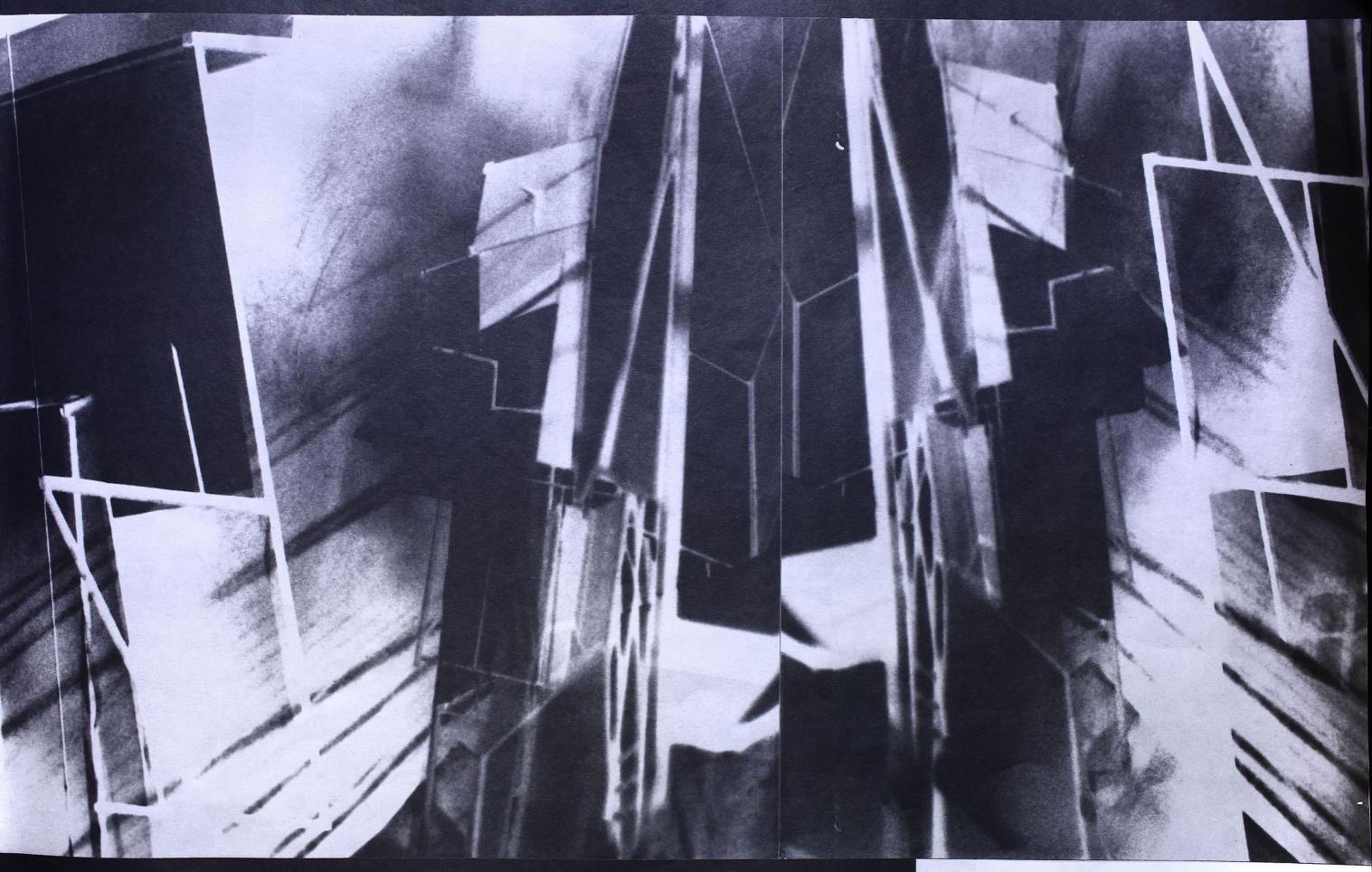
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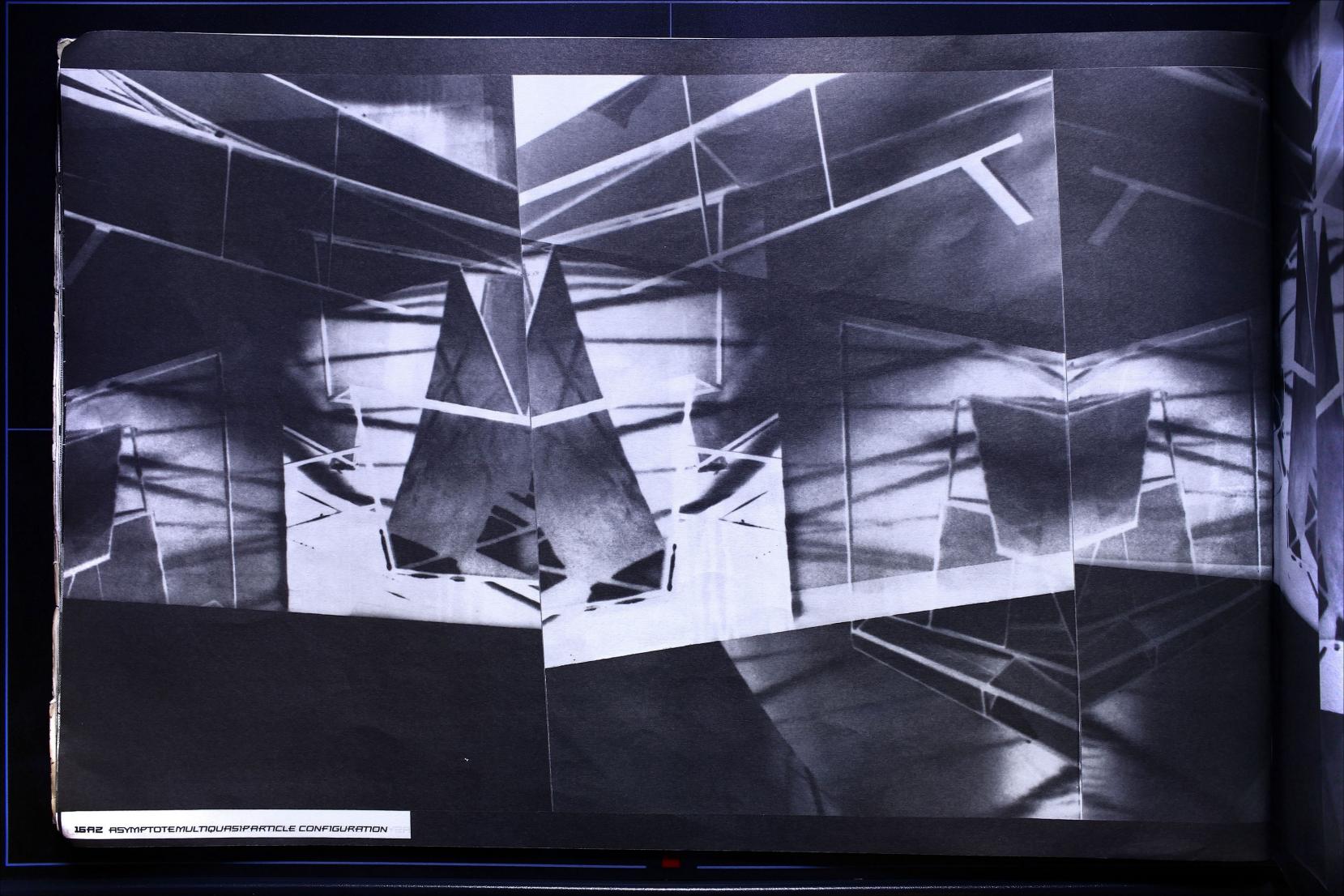
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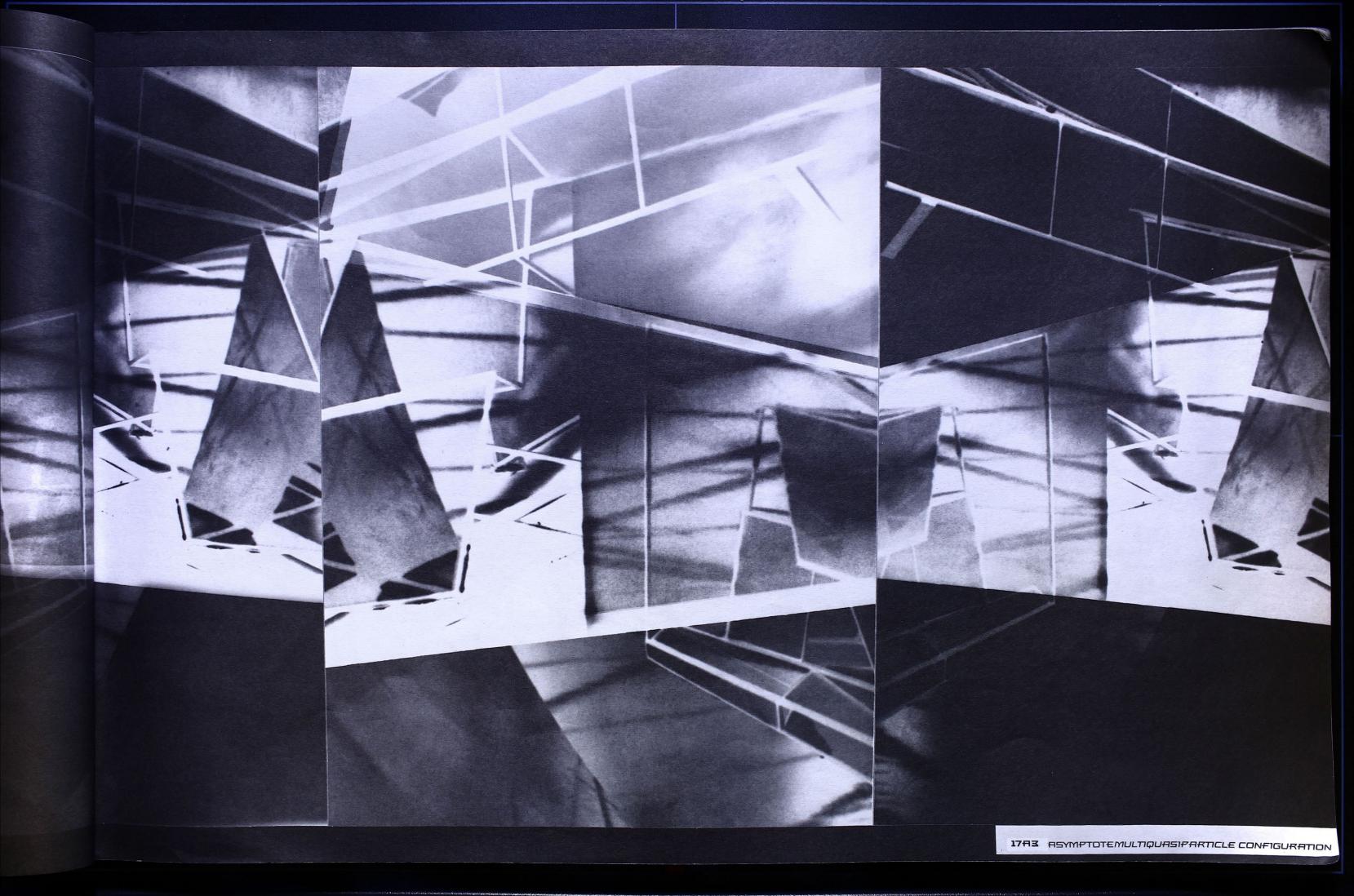
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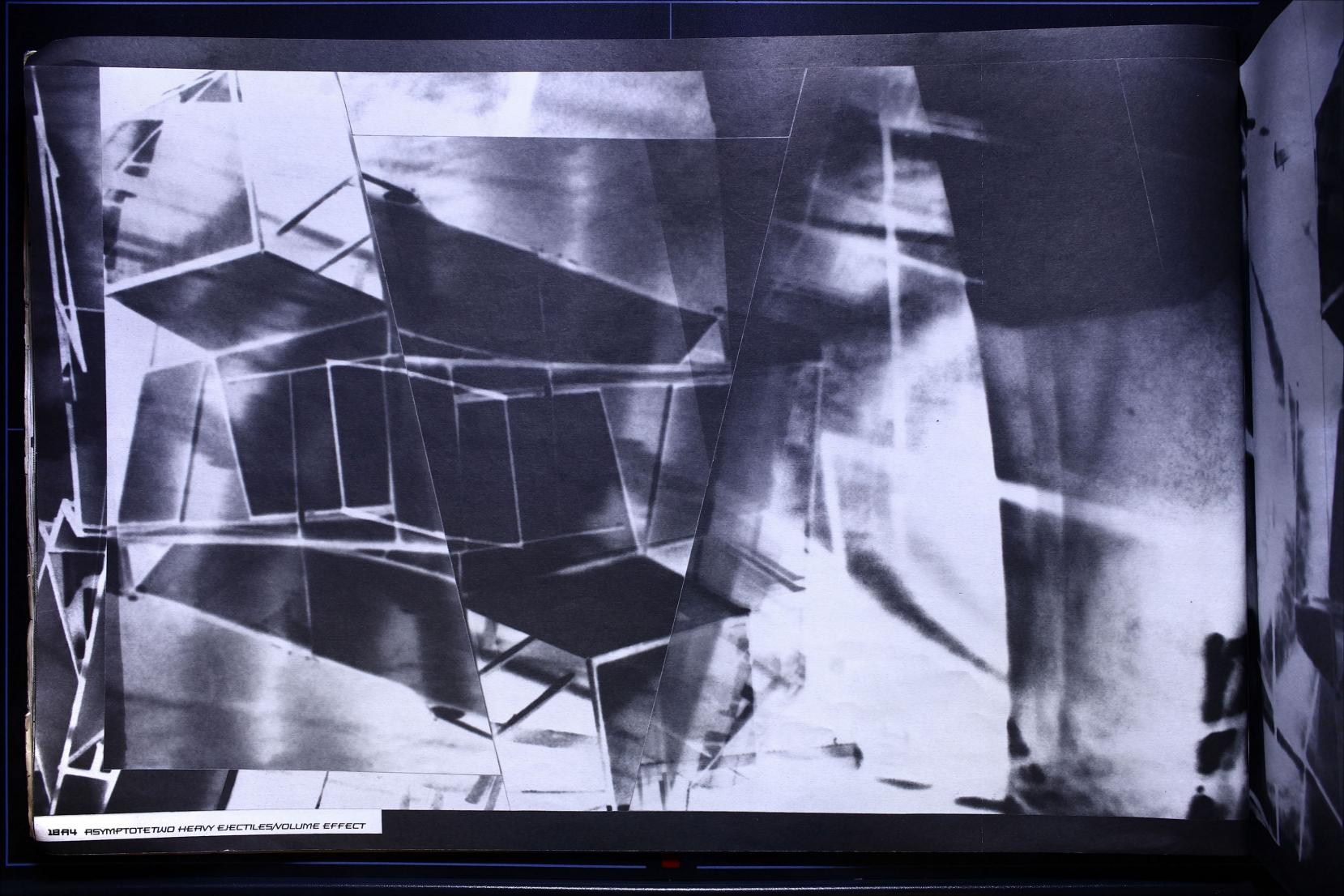
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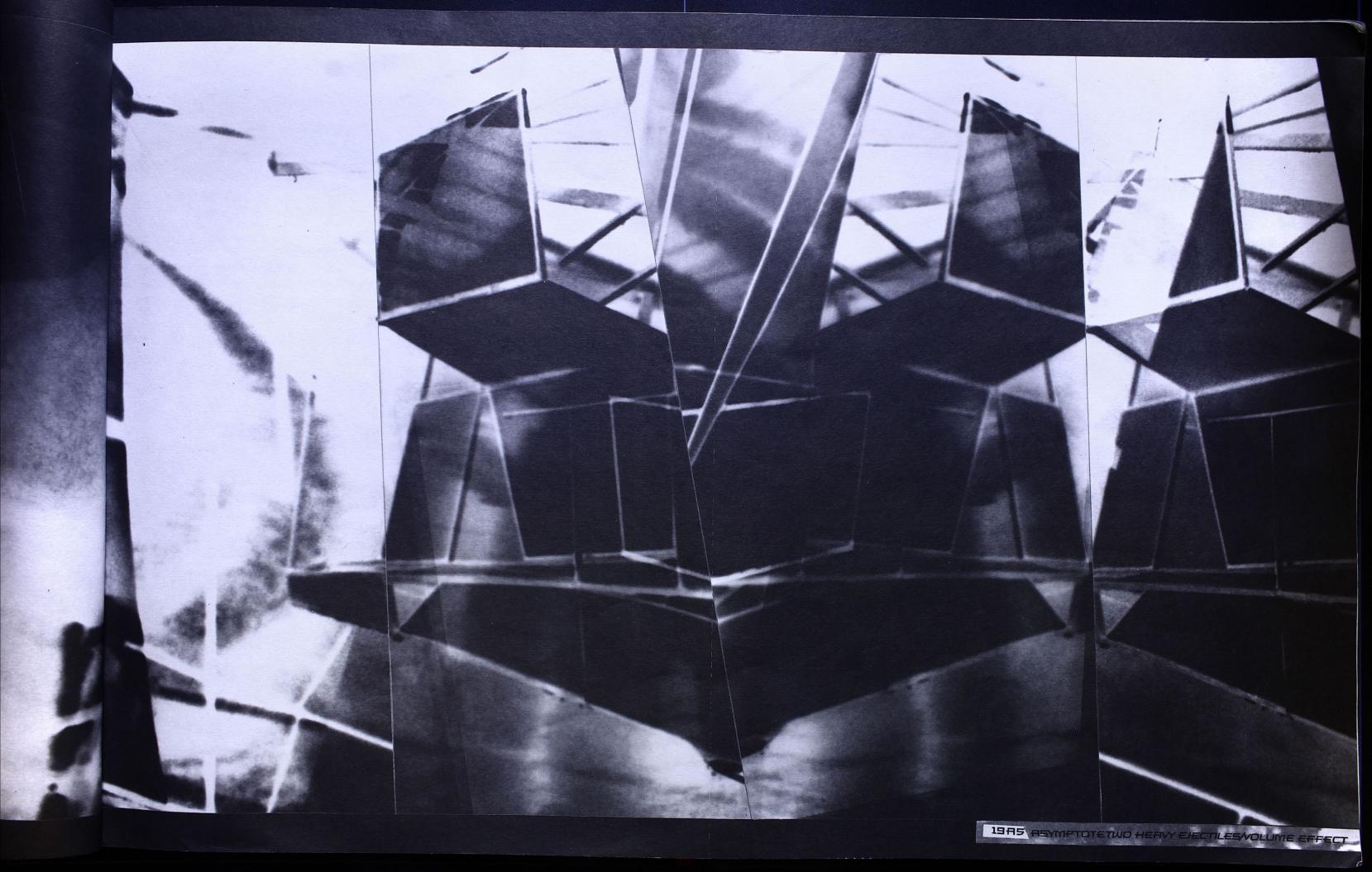
piled by : Scofidio, Victor Wong

















### A Dog's View of Television

11:00 P.M. Living Room

## **Façade Writing**

A Secret Conversation with Jesse Reiser, himself. Conducted by Daniel Libeskind

1 "And yet the the development of civilization leads to depravity and corruption. How And yet the the development of civilization leads to deprayity and corruption. How then is humanity to be possible? Between the states of savagery and civilization there is the simple human community where humanity has been achieved, and corruption still liesahead. We must find the political constitution which will foster in the modern world the conditions of simple human community of early times." Jean Jacques Rousseau, Discourse on the Origin of Inequality Among Men.

2 Euphanes, "A boy from Epidaurus. He suffered from stones and slept in the inner 2 Euphahes, "A boy from Epidaurus. He suttered from stones and slept in the inner sanctum. He dreamed that the god was standing over him and asked him: "What will you give me if I make you well?" He replied: "Ten dice". The god laughed and said that he would relieve his condition. When day came he left and was cured." See Nietzsche "Post Christian" Essence: Nihilism. Ditten Bergel, Sylloge.

natural man. stomach guard. post-christmas

3 Golem Legend: "Ben Sira wished to study the book Yetsirah. Then a heavenly voice went forth: You cannot make him alone. He went to his father Jeremiah. They busied themselves with it and at the end of three years a man was created to them, on whose forehead stood EMETH... The created man said to them: Reverse the combination of letters (by which he was created) and erase the ALEPH of the word EMETH from my forehead-and immediately he fell into dust." Rabbi Judah, the Pious of Speyer.

4 "This is one of the sixteen similes illustrating the illusory nature of the physical body, such as: it is like a mirrage, like clouds, like the moon reflected in water, like the illusions produced by magic, like the substance of dreams, like the reflection seen in a mirror." "The Doctrine of the Illusory Body", The Yoga of the Six Doctrines.

male form. fashion to life.

m.c. hero. silhouette to window. mythical choice. sexuality.



Metaphysical angle of 6½° divested of transcendence describes the triangle of the two missing apices the Three become the one: Panserspreng

maled language.
In that begs the

Upwardgazing sign of certainty - smiling Farbenwerke "o Kylix, o Antony of Padua" having passed through the indifferent precincts of the elemental embrace (it's as easy as breathing) and hearing

His selfsame shreik

Spoken back at him by the wind

DL (Daniel Libeskind): (puppets) disparate program?<sup>1</sup>

JR (Jesse Reiser): Visible, Haphazard: Root of both.

DL: Paradoxically mutable?

JR: Constitution of "ex-reading". Two means being in-, under-, and perhaps in words.2

#### Annotations on the 19 exchanges

1 Refers to the allegorical figure of Harlequin-guide to the underworld.

2 From Aristotle's poetics: "he (Aeschylus) raised the number of actors from one to two." Orig. drama derived from the religion of Dionysus. A single actor the Hypokrités elevated by the cothurnus, dressed in black or purple and with his face enlarged by a mask shared the scene with the twelve individuals of the chorus. The drama was one of the

ceremonies of worship and, like all ritual, was in danger of remaining invariable . . . with the second actor came the dialogue and the indefinite possibilities of the reaction of some characters on others.

Borges "the modesty of history"

7 The fourth Sabbath meal -disturbed (mentioned very briefly in the Talmud as the dectors, but another part touches on burning. This natural type is nothing other than a part of the blood getting thicker and dryer. The burning type is divided, however, into four kinds: for it is produced by a combustion of either natural melancholy, pure blood, 10 Compania-In-Securus-: Unhappy group sharing bread. from of a single individual) which takes place after Havdalah, the prayer of division 13 From Greek: dynamis (power): In a general sense any world view asserting the veen Sabbath and weekday. Gershom Scholem, The Kabbala and Its Symbolism. existence of forces in things not reducible to matter in motion yet "in order" by the tyranny of a determinist ideology. , or phlegm." Marsilio Facino, The Book Of Life. 8 Pietra Della Vedovanza "The Stone of Widov print .- See Duchamp's entry in the Inframino with garnets. Wallis Budge, Amulets notes;" The difference( dimensional) between two mass produced objects (from the made of garnet beads, and hair pins ornament 14 This is: "Causal Merit, which is; the fruit of charitable deeds, and otherwise known same mold) is an infrathin wh 6 "Si fallor sum" : If am deceived, I exist. St. Augustine. "Leaning against the base of a as temporal merit; and Resultant Merit, which arises from super abundance of Causa Merit, and otherwise called Spiritual Merit, "The Ten Figurative Expressions, Tebeta ruined and overgrown column, a slyly smiling elderly women, personification of fraud, lifts a mask from her face. She wears a cloak decorated with many masks, has a goatskin over one shoulder and a fish net over one arm. She carries a fishing rod with oga and Secret Doctrines h "Ineffable Writing" long line and hook. A spotted panther sits at her feet. Before her are a bouquet of 12 Commodus Mercatus: The selling of hairpie flowers in which a snake is hidden, and two urns, one filled with water and the other title: temporary hours. nose for fraud. skiq marks, airline flight. lhouette to window. business trip gear shift neutral. passport on board. hand on head! commodities market. yogurt in tissue. appointment with grieving widow. money and exhaustion. insurance company. blood alcohol .08. typing a letter. alcohol. bad thing. fight with wife. image mousse dinner date. pushed off cliff. job exhaustion. edge.

transcendence ng apices ug preng

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sexuality.

ng Farbenwerke assed through the embrace (it's

under-

ame shreik

GERMAN TRAINING FILM



The wind never stayed on the skin until Area Rule (Whitcomb 1952)

Vertiginous mirror of divided remains. Met us on a cabbage field in Pankow four minutes and seventeen seconds later.

Upwardstanding magazine bearing the ancient pattern (we faced Louis' bunched pikemen at Siracourt) narrow

The Englishman who would have compared them to organ pipes. He wears the blue serge with the top button left unbuttoned He describes it as.

Monad



truck sales chart.

dynatrim weight loss.

emergence of man.

DL: Pose of hierarchies?<sup>3</sup>

JR: Serrated language. Access.4

DL: Two? That begs the process...

JR: ...therefore anachronistics<sup>5</sup> provided the list and effort broken...

3 From the Basilides: elaboration of the descendence of the lower order from the highest principle in extensive and

Re: Mezûzah-the word means a "gate post" or a "door-post" and was given to a strip of leather and was inscribed with verses from Deuteronomy and then attached to the door-post

Jonas "the gnostic religion" 5 "Reality is always anachronous" Borges par-afin (Alchemy) that which has little affinity.

DL: The classical is a foolish (completion), but they, too, used sigils of a...

JR: Bringing, attempting, knowing is the pus.

Pus<sup>7</sup>? This seamless something or instability described?

JR: Suggested process and possession of fissures, like actions of proximity...8

6 The radical transformation of ritual into histrionics therefore 8 susceptable to philosophic speculation . . . doubt the provenance of philosopher/fools.

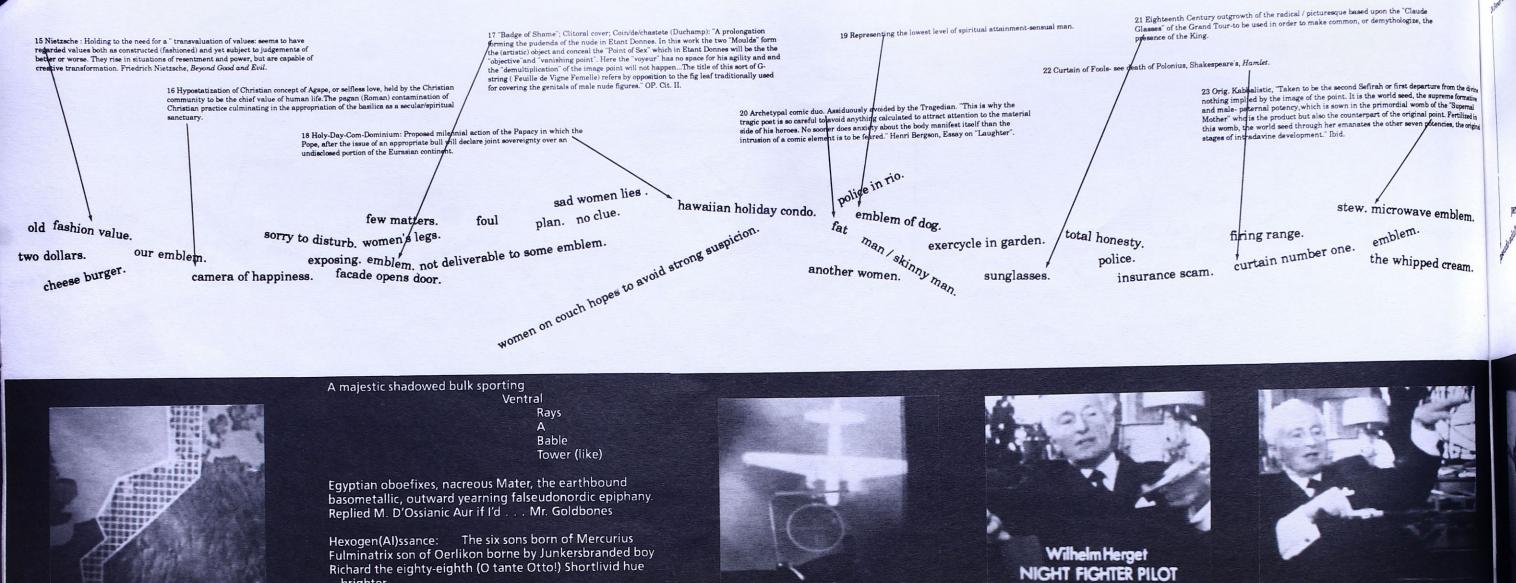
7 Viz Rilke poem "evening" 1901 "an uneasy confusion of words." Pus (eiter) in High German or Materie (Matier) in Prague "little quarter" German.

Klaus Wagenbach "Prague at the turn of the century"

Refers to the "semantic web" of sixteenth century resemblance Eg: convenientia: a resemblance that becomes double as soon as one attempts to unravel it: a resemblance of the place, the site upon which nature has placed the two things, and thus a similitude of properties; for in this natural container, the world, adjacency is not an exterior relation between things, but the sign of a relationship, obscure though it may be.

increasingly complicated genealogies-a kind of metaphysical "devolution" ending in the decadence that is this world.

Foucault "the order of things"



DL: ...as would any apperance of a back or an idea...9

...mirrorlike continuity. A sibling mechanized 10 is the most interference!

DL: Inter-face! Lists of the simple only?...<sup>11</sup> Pattern?...

JR: ...would you serve? Would "Instability-out" ward off failure? 12

9 Refers to bronze figure in 'theater for the occupations of

10 Late hellenistic-conflation of the concept of the 'deus ex machina' with the hermaphroditic hypostases of Christ in his descent through the spheres: "and he descended with his dark brother who brought trouble to this world."

11 See 'klein group' in mathematics.

than the daystarstreaming needle inverted (the signs are read differently this way) propped pilotied by the boy

Libeskind questions the idea that the exposure of instability in the work (see shadow theater text) would prevent the failure of a method based upon the experiential tautology of one who gazes at his own eyes in a mirror.

DL: ...neither would accidents on their own!

JR: ...because is the mechano-mirror 13: inherently the interior of retrospect.

DL: On another note, design for the figures, is it instead of the plates? Or does it provide the ground? ... the ontology?...

JR: Dasein-ism<sup>15</sup>. Closed.

13 We see now, St. Paul says, per speculum in aenigmate, literally: "in enigma by means of a mirror" and we shall not see otherwise until the advent of the one who is all in flames and who must reveal all things to us." "The labyrinth leads to a minotaur which is a mirror of birth and death, the deep and inaccessible point of all metamorphoses."

"Death and the Labyrinth," Foucault

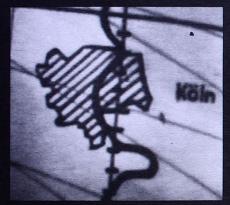
Libeskind questions the use of figuration as such-for it "sets up" the classical opposition of figure/landscape figureground.

Dasein-ism-re: Heidegger. The ideological view of the "self experience" of existence-orig. mandaen gnostic.

" was regarded by oli: "lest gaps drown! Tha

characters, S-shaped v "...lhal's an aspect (rov order to break any la

27 Figure of Castitas whose hand held behind her back grasps that of Pulchritude 31 "Tailed men always stimulated the imagination of travelers. Marco Polo found them 24 Person who fails to engage in or complete, a rite of initiation, most often at puberty. 29 In fulfillment theories of valuations, happiness, as a state of being somehov astitas the central figure of this converting triad turns her back to the world and ares the beyond. Her glance is in the direction of Mercury who has turned away from in Sumatra, others in Borneo, Fermosa, Paraguay and New Guinea." Rudolf Wittkower, Marvels of the East: A Study in the History of Monsters. ness sets the pattern in this respect. 25 The tooth or "Cusp of the Moon" as the feminine inverse of the solar unity. The Emblem according to Neo-orphic theologians conforms to the dialectic of" scene and plays with clouds. Edgar Wind, Pagan Mysteries in the Renaissance. dishemberment": for whenever the supreme one descends to the many, this act of creation is imagined as a sacrificial agony, as if the one were cut to pieces and scattered. Pseudo Dionysus. 28 8000 lb H.C. high capacity bomb, type 47 pistol detonator 32 Positivism: The notion that every science, and every society must pass through theological and metaphysical states and stages on the way to the positive scientific stage which is their proper goal. Auguste Comte, System of Positive Philosophy. 26 Grumman F4F3: "was almost unbelievably rugged. Designed to have an 80 structure, it proved capable of withstanding better than twelve. Its abundant armor plate and self-sealing gas tanks enabled it to absorb a hail of enemy fire and still fly, and its six Browning fifties were a far better weepons system than the Zery's combination of rife entity rugged. 30 Lurianic Kabbala: the last reflection of Adam Kadmon, who makes his appearanart of the original pr in the lowest form of "making" (Asiyah) as Adam, the first man of genesis. For Adam was by nature a purely spiritual figure, a great soul "whose very body was a spiritual substance, an eternal body or body of light OP. Dit. 7. of rifle-caliber machine guns and low-muzzl good food. a wonder drug that works wonders. Police cars. set free on technicality. sons and daughters. blockbuste microwave emblem light sparkle. spellbound. champion. time for you. emblem of the kennedy center. emblem. world premier. emblem. personal 800 number favorite color. make the choice. taxi. what the hell's going on. adult. top shelf steaming eight cavities drill emblem of tooth. promises of happiness. the whipped cream stop fighting. rear end open car doors. stupid nick name. bus changes into pedestrian. teleprompter. Prince Sayn of Wittgenstein, nephew of the philosopher.





Sleeps the soiled Son unter kreuz emblazoned coverlet surmounted by scarlet hued inseminating lines of aimed the hollow steel bolus\* at Levi/Nathans belly (boys birthing box, is buried. Liebstandardts structure the hysterical matrix (oh Mother!) Tied together at their necks and ankles and carried aloft still clutching the melancholy black paper fascia



ne interior

tead of ontology?..

r it "sets soul. The terrifying immensity of the abyss of the firmament is an illusion, an outward reflection of our abysses, perceived eground.

DL: "In" was regarded by an obeserver who gapes down...<sup>16</sup>

JR: ...lest gaps drown! That was really in!

DL: Objects: a plate, sad factory making manners, 17 prescient characters, S-shaped toads...

JR: ...that's an aspect (root). 18 Naives construct in two's in order to break any latent softness...

16 "In" a skylight for plunging into the true abyss which is man's 17 19th century bourgeois comedy of manners as the pathetic end of the Renaissance 'theater of perspective'-subsequently brought to the limits of positivity in Roussel. Léon Bloy 18 Support or Múladhara Chakra "the seat of the serpent power" DL: ...necessary for an Un-project...a "double's work" that faces look with meanness<sup>20</sup>...

JR: ...often a bout or a unsuccessful inning is desirable!

DL: Deferments establish rather of themselves: a cameo that abides by the work...<sup>21</sup>

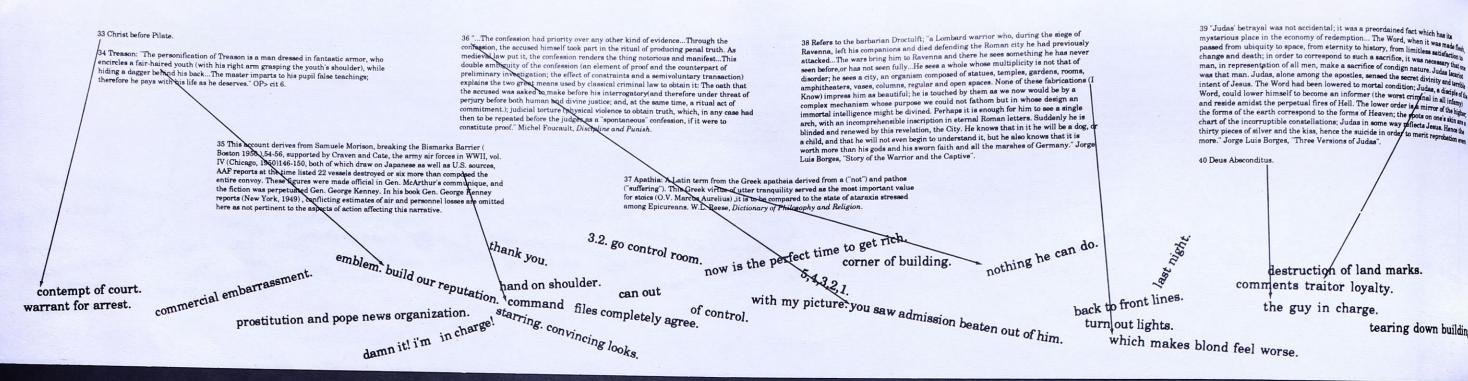
JR: ...again the service plates that...

19 Gemination-"Finnegans Wake' James Joyce

Minotaurlike; writer Raymond Roussel's talent for impersonation: "I experienced the feeling of success only when I sang to my own accompaniment on the piano and above all when performing the numerous imitations I did of actors and of ordinary people. But at least my success was enormous and complete.

See also Janus Myth of doorways and thresholds. Baal-divinity, the possessor of a place, object, or article, but not of a person; polydaemonistic







#### **VERGELTUNGS - WAFFEN**

Our dark vessel verges on the inscribed image - intangible because reflected, effective because the illumed bulk ringed with roseate affirmation. weaving lines on nights tarmacadam rises, touches, and declines off the deferent

The dark dance, Greako croisured our dark prince (soiled) gently elevates specular circle crossed reticle delimiting cardinal points (but no longer terrain oriented)

The Antique horizon is lost like Jacks or museums The toys of the Prince slide off the table onto his lap grasping only - tools of calculation With eyes fixed on the objective partner





tearing down building

DL: ...end first...<sup>22</sup>

JR: the other reasserts itself in engendering some place like Mannheim.<sup>23</sup>

DL: ...plates...the world's synthesis?<sup>24</sup>

JR: They are tough (though ordinary by African order...<sup>25</sup>

DL: Shadows, too, always manifest the between-the-plates.

JR: ...Kindergarten ends which bother the son<sup>26</sup> with wearing an indo-european...<sup>27</sup>

DL: Cameo?<sup>28</sup>

JR: ...are previews of a theater which would "close"29...made...

22 Instance of the genetic fallacy, (q.v.) explaining of a phenomena awry-by reference to its origin.

23 Critique by DL of JR's project—the ideological assumptions, viz: Karl Mannheim, "Ideology and Utopia"

24 Daniel Libeskind questions the projects' claim to be the modern equivalent of the 'Teatrum Mundi' as exemplified during the Elizabethan period by Shakespeare's Globe Theater.

25 Refers to the poem "Nouvelles Impressions d'Afrique" by

26 The Agony in the Garden Childrens garden ends ) Childhood ends Childish ends 27 Aryan.

which bather (the son)

Christ

28 Swastika; Cameo-Kâmé á, kabbalist origin-magic square. See also: pittacium or amuletum.

29 Hermetic origin-Hermes trismegistus

47 Q: "How would you feel if you ever had to do it for real?" 45 "To avoid death he shrank back into the host of his companions; but as he went back Meriones, dogging him, threw his spear and struck him between the navel and genitals where beyond all places death in battle comes painfully to pitiful mortals. There the A: Well, we're trained so highly in our recurrent training that we take every month in 2 Jupiter's Day- a day for courage simulators like this, so that if we actually had to launch the missiles, it would be an spear stuck fast driven and he, writhing about it...gasped for a little while, but not long 43 The cult of the relic Q: "You would'nt be thinking about it at the time?" 46 "We couldn't go on across the Eifestrasse, because the asphalt had melted. There A: "There would'nt be time for any reflection until after we turned the keys." were people on the roadway, some already dead, some still lying alive but stuck in the asphalt. They must have rushed onto the roadway without thinking. Their feet had got Q: Would there be any time for reflection then, do you think? stuck and then they had put out their hands to try to get out again. They were on their hands and knees screaming." Kate Hoffmeister, Age 19, 1944. A: "I should think so, yes." animal stretcher.

animal stretcher.

special arctic colu. breaking.

cial. gave all speculation as groundless. point. put your name on it.

special arctic colu. breaking.

someone takes away.

final almost all prison guards.

one hour. powerful v-8 Conversation With Minuteman ICBM crew commander, Whiteman Air Force Ba buyer burns emblem. supplemental restraint system. no official. gave all speculation as groundless. point. put your name on it. death penalty. registered old image. congested nose. gone one week, run and came. 93% to 98% save emblems, skill to follow. So baghdad israelis news. k. grandma dies. anchor. less pressure. perfect. and marks. personal choice your lips, vestige of honor. director. yalty. hiding the presence. choose mercury. managing thursday's child. tearing down build Battle of Extremities The central subject has a replacable telos. \*"This mounting, installed aft of the pilot and firing The gods' indifferent leavings become portents forward and upward at an angle of 30° was devised by like signs drawn in red ink. Affirming anything Colonel Yasuna Kozono of the Japanese Navy's 251st Air even the squeaking signatures of ghosts. Corps, and introduced on the Toryu in 1944, was extremely successful, and was adopted by the Luftwaffe He surveys a 12 cm square of horizon by whom it was known as 'Schrage Musik.' in anticipation of an indifferent pantheon

> redemption Like products redeemed, a sudden parting of

> > dry goods

lates. n wearing

9...made...

re. See

UNING FLM

DL: ...of wood<sup>30</sup> and only of such a material?

JR: ...any...an...<sup>31</sup>

GERMAN TRAINING FILM

30 On the coast of Loango the natives made a wooden figure in 32 The most passionale investigation of telepathic phenomena, the form of a man, and drove nails into it until the whole body was covered with nails and fragments of iron; one such "nail fetish" had a crown of thorns fixed on its head, and small box-shaped attachments into which the "Medicine" was placed. 31 (All?) Wallis Budge-"amulets and superstitions"

for example, will not teach us half as much about reading (which is an eminently telepathic process), as the profane illumination of reading about telepathic phenomena. Walter Benjamin. Surrealism: The Last Snapshot of the

European Intelligentsia

This "conversation" was conducted in a tele-pathic manner<sup>32</sup>, using no concepts/words of my own, but only those emanating from Jesse Reiser's unconscious/conscious, conscious/unconscious, i.e. it is a conversation of Jesse Reiser by himself.

FA ADE WATING

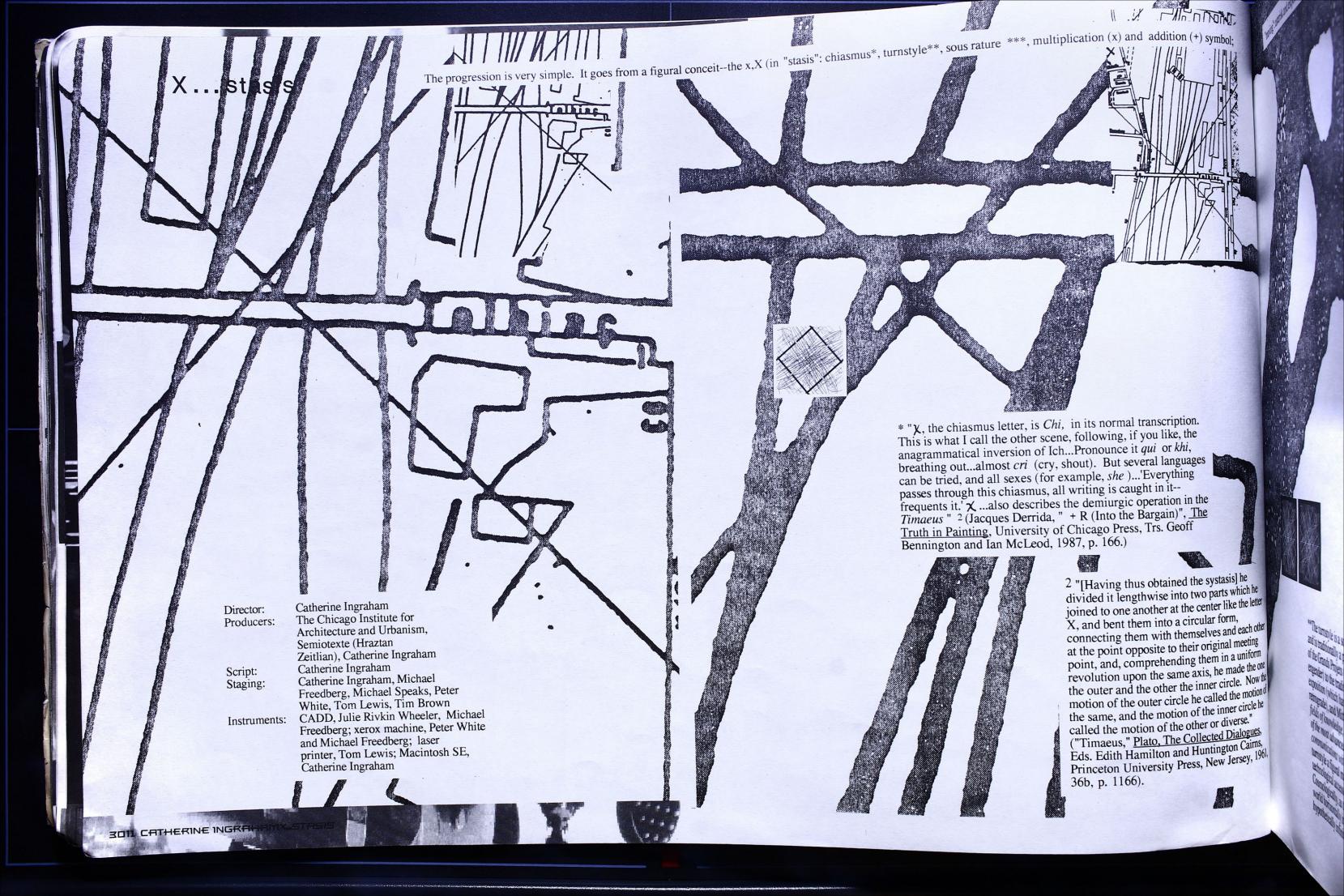
# R/G R EFE N B E R G

PREDATOR 1+

The innovative camouflage and thermal vision effects in Predator and Predator 2 were created by R/Greenberg Associates, Inc., MY, a design and preduction firm well for the creative integration of film, vide computer-imaging techniques. This collage Predator images was designed by Kyle Con Design Manager, R/Greenberg Associate

After carning an Oscar nomination for the special visual effects in Predator, A/Graenburg brought these extraordinary technique even higher level in Predator 2. The challenge of both films was to convey the alien's invisibility while still allowing it to be visible to the audience. The solution was to make the predator's camouflage simulate a forested reduction have the shape of the creat

Predator, c. Twentiets Century Fox 1998 Predator 2, c. Twentieth Century Fox 1998



ddition (+) symbol; "moving": asterisk and exponent1)--to the crossing of latitude and longitude lines, x, X, on a (Michelin) map of Paris close to the edge of the Tolbiac district, the site proposed for the Grande | Bibliotheque de France, to the xerox the systasis] he wo parts which he center like the letter cular form, selves and each other original meeting them in a uniform xis, he made the one nner circle. Now the called the motion the inner circle he er or diverse."

ected Dialogues, untington Cairns, New Jersey, 1961, \*\*The turnstyle is a sorting apparatus. It sorts people in space and is traditionally a point of control and access. The closeness of the Grands Projets (and the architectural competitions they engender) to the tradition of the world's fair and international exposition (which have been architecturally significant, even if retrograde), and Mitterand's words: [this library] will cover all fields of knowledge, be available to one and all, and make use of the most advanced technologies enabling long distance data communications with other European libraries..., makes the turnstyle a figural mark for the issues of political, cultural and technological access implied by the GB project. Cosmologically, as the turnstyle turns in space it separates the world horizontally into the quadrants indicated by its hypothetically infinite arms. \*\*Being (Heidegger, Derrida)

ages

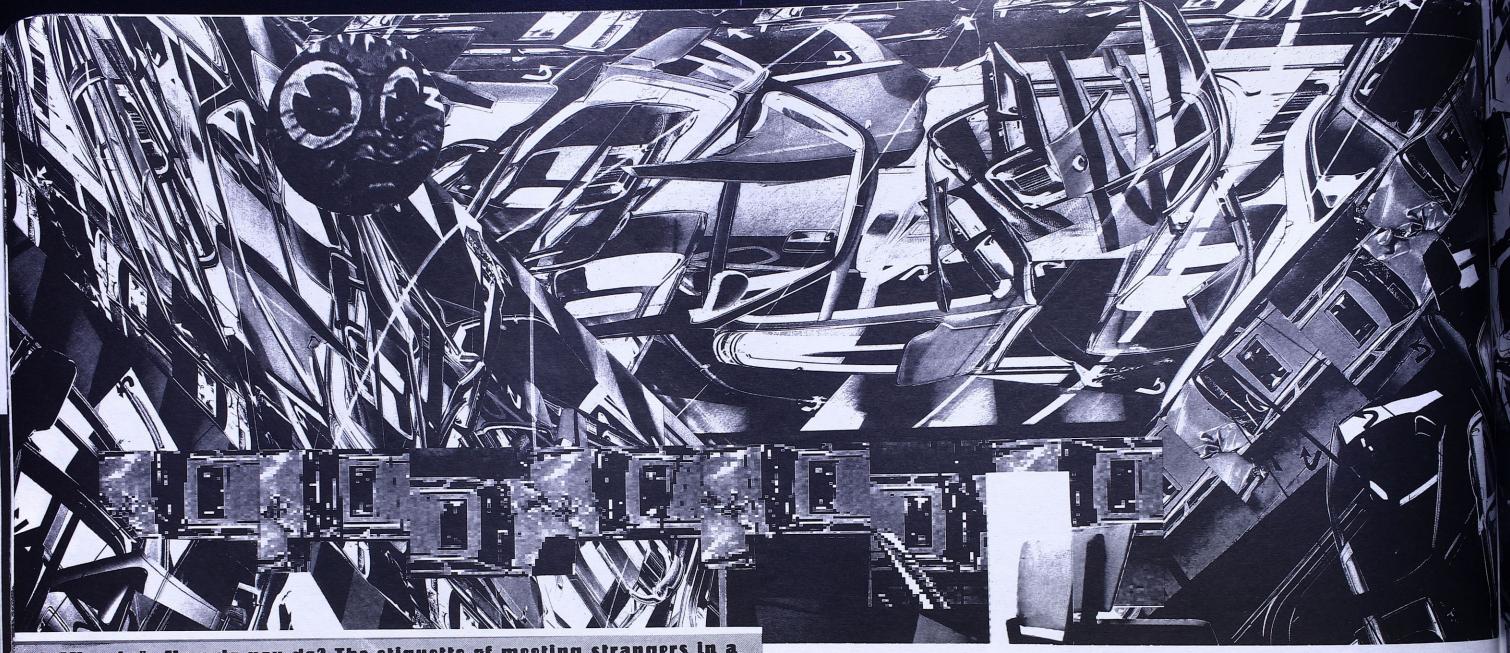
n the The

where images of the x,X are doubled) to the computer (where the written analogs of x,X are marked), to the printer whose (future) operations are in the same vein. 6 orthos, to set straight, to set upright (as in buildings), in a straight line, rectangular, right, correct; ortho-dontia, correction of irregularities of teeth; ortho-genesis a view of evolution according to which variations follow a defined direction and are not merely sporadic and fortuituous; ortho-gnathous, upright-jawed; ortho-gonal, of or involving right angles; ortho-pterous, of the insect order Orthoptera with straight narrow forewings including cockroaches, crickets, grasshoppers, etc.; orthodox, holding correct or the currently accepted opinions; orthography, correct or conventional spelling; safe, happy, prosperous, just (Greek tragedy) Acknowledgements For the poetics and stylistics of distraction, thanks to Jennifer and Jeffrey (and Jacques). For the provocative end game of the X, Liz and Rick's work continues to teach me things. For the chiasmus, and other classical moments, thanks to Ann especially (and Jacques). Special thanks to Michael Freedberg, Michael Speaks, Peter White.

ich has been

e x,X as
(by xeroxing)
by simulating

ape of a line. as landscape, And why is of the



1>"Howdy". How do you do? The etiquette of meeting strangers in a head-on collision. Someone runs into someone else, in a game. perhaps, violently, accompanied by the voice of color commentator:

"Say Hello!"

How to do something, knowing how to repeat a performance, is a kind of memory, a kind of thinking that takes place in the collective conduct of a citual. How to stop making mistakes? How to reduce error be eliminate accidents? These are the goals of a certain scientific method incapable of thinking wreckage as sacrificial ceremony, as the foundation of a national identity. To think of car wrecks as mistakes, as errors, as not knowing how to drive, for example, reflects the Enlightenment's contempt for dreams. Individuals may not want to wreck their cars, but nations do.

Monumentality here is understood as involving the practices of community formation associated in certain theories w/ mourning (the way in which a community or individual forms an identity out of an experience of separation & loss). However, architecture unified social memory. An electronic apparatus recognizes memory. What are the roles, relative to one another, of architecture & television in the subjectivation in America & how do these relate to subject formation in other socials?

The condition of television. There is a mismatch in the apparatus, w/ the practices of conventional coverage being subverted by an alien technology an "other" audience coming into formation a discrepancy resembling that btwn the colonial map of the Middle East & the area's actual demographs larg's invasion of Kuwait, as a violation of borders, represents the process @ work in every institution undergoing the metamorphosis of electronic affecting not just politics but conceptual thinking itself. Print's classification systems are being reorganized, the categories of truth and fidion and dissolving in a technology that fuses event w/ interpretation.

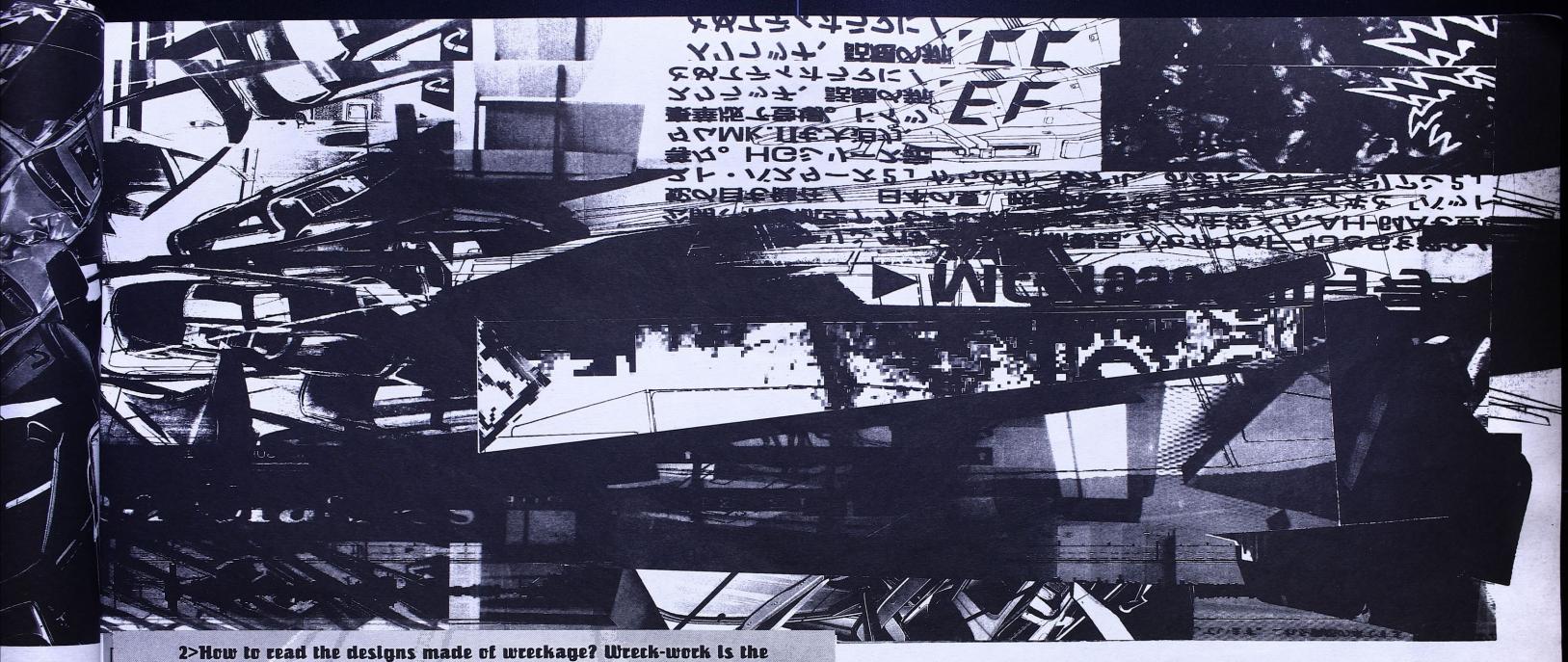
The term "anchor" evokes the architectural term "chora", a notion of place just now returning to favor. Jacques Derrida challenged Peter Eisenman design a garden for the Parc de La Villette project using chora (place as generator rather than as topos or position). Electronic rhetoric wll invention w/ topos but w/ chora.

The Florida Research Ensemble through its Project for a New Consultancy is developing a grant proposal to be submitted to the combined agencies of the National Endowment for the Arts & the National Aeromautics & Space Administration. The proposal for our investigation in the problem stated by theorists of architecture that electronics in general & televison in particular bear responsibility for the decline of the public sphere mediating the relationship of private citizens w/ the State. Natural architecture played a large role in maintaining this public sphere having to do w/ the forming and preserving of a community. But is it really the case that the electronic excludes monumentality?

The purpose of the experiment proposed in our grant application then is to explore the possibilities of a monumental electronics to help invent a role for the electronic in a counter public sphere applied to community formation & identity. Our flors of the electronic in a counter public sphere applied to community formation & identity.

memorial aspect of monumentality concerned w/ the way the rituals of mourning contribute to the formation of a community. Societies from Ancient Egypt to contemporary America have embodied their experience of death, loss, separation and constructions & landmarks that provide a referent of unity linking the passing generations to one another. Hemory, both collective & individual is reorganized in an electronic apparatus. The challenge is to adapt the possibilities of this apparatus units apparatus.

34U1 GREG ULMERITEXTREVERS STRUEREDES GNITHE UPECKAGE HOW TO THINK THE WRECK WORKSACRIFICING MUSIC THE MONUMENTAL ELECTRONIC



perience of separation & loss). 📶 by an alien technolog rea's actual demogra amorphosis of electro s of truth and ficial

enged Peter Eisenm ic rhetoric wll inven

ivate citizens w/ the State.

the possibilities of this apparal

materialization of dream-work in public ceremony. A paradoxical manner of thinking that is @ once memory & forgetting. The place of the wreck is cleared, the scene erased, leaving the event to dissipate, dissolve, fade, decay into an outline, a pattern that is learned then all the more easily. The wreck bodies negotiating cultural traffic.

Here is the scene of mourning. The curve of a two-lane blackton highway. narrow shouldered, w/ tall prairie grasses nearly obscuring two metal crosses Public discussion remains fixed on the events, never raising the structural questions that might help grasp the cause & function of private & public death. Honetheless, a certain awareness persists of the relationship posted just beyond the embankment. Along the fence line is posted a series of signs, red w/ white lettering, faded but still legible:

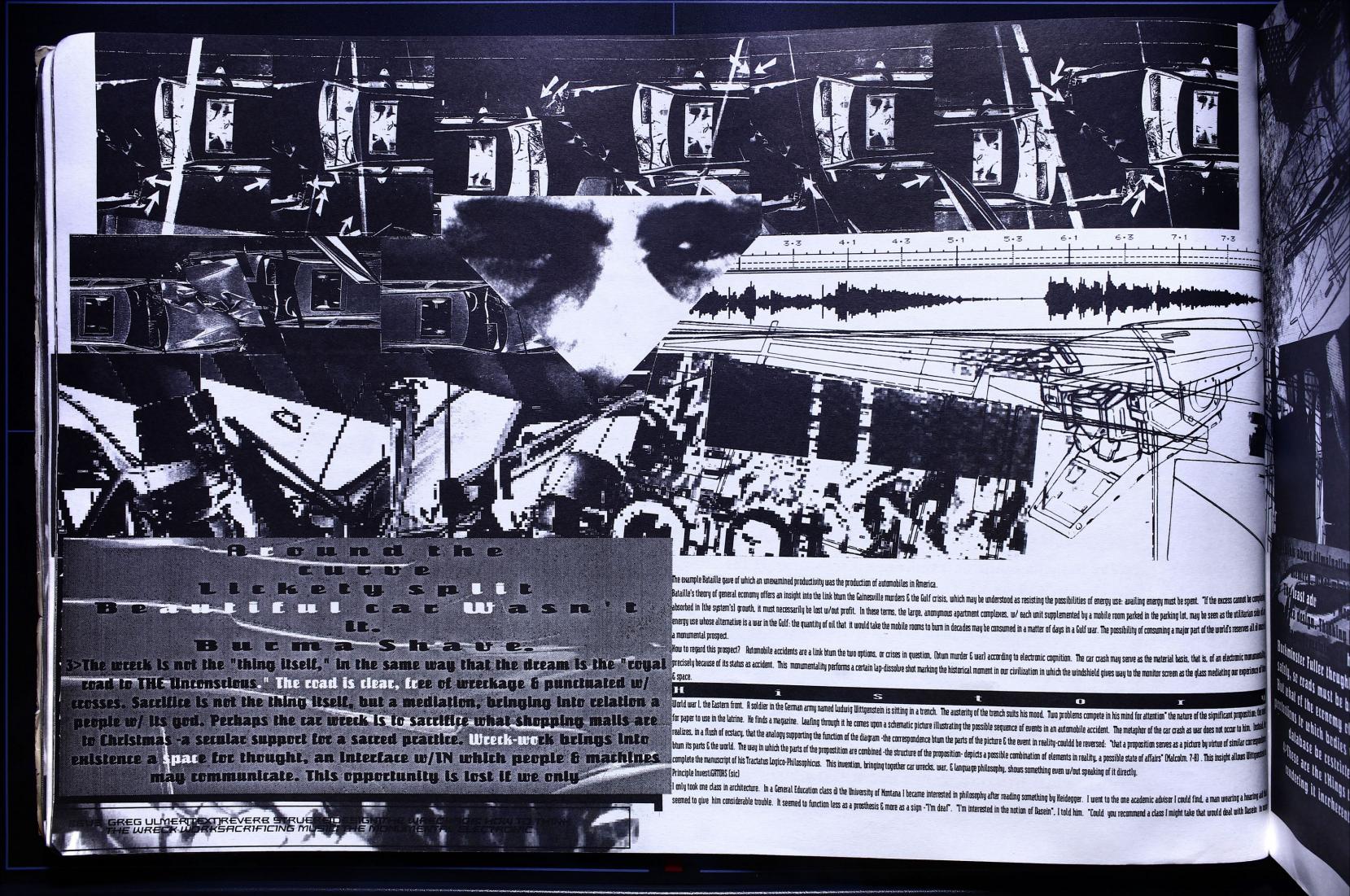
The front section of the newspaper during the following weeks was devoted equally to the investigation into the murders & the crisis in the Persian Gulf-the invasion of Kuwait. the two stories were united by the same theme, a shared "muthistory". The murderer (unknown) & Saddam Hussein were characterized in similar terms as being o) once crazy & calculating. Although the events were described as the work of these respective individuals it was exolained that the instability in the Gulf renian & the insecurity of local complexes would remain unchanged even if the two villains were eliminated . The second shared element of the "mythistory" was the declaration that this time of crisis was the finest how of the respective communities: that the nations lives on, survives as this abstraction, a transparency consulted ceaselessly by process (and not to exploit or sensationalize the mutilation murders of co-eds). The local & global stories were the same. The new cooperation of the Eastern & Western nations united in ostracizing frag was repeated locally in the way friends formed groups for mutual protection & comfort & in the joining together of the city & the university in the rituals of mourning

> m of the events to our demand for freedom -that a life-style of independence in terms of private cars & apartments carries a price we are willing to pay. But do we know what we are getting for this expenditure?

> Illhu does the community insist upon treating public & private crises on a case by case, individualized basis? Is it possible to grasp the frame, bring into perceptibility, make recognizable for a public consciousness the cumulative significance of a meantity of dispersed, private acts? Georges Bataille pointed out the difficulty of this level of consciousness in his discussion of the general economy of the movement of energy on the globe.

> "Han's disregard for the material basis of his life still causes him to err in a serious way. Humanity exploits given material resources, butby restricting them as it does to a resolution of the immediate difficulties it encounters, it assigns to the forces it employs an end which they cannot have. Beyond our immediate ends, man's activity in fact pursues the use and infinite fulfillment of the universe (Bataille1927-1931).

RUEREIDESIGNITHE W G MUSIC: THE MONUM



ilak about élimálnating the int mentalines than also be gills means of wreckage? Most neglected area of electronic culture is The least adv I have never been able to decide whether or not his advice was a mistake. For one thing, we all pronounced the word "design" incorrectly as "duh-zein", as in I'm interested in duh-zein. More significantly, the instructor in the architecture class devised design problems based on the readings of Kierkegaard. "Draw Kierkegaard's laugh and map it onto the model of Kietzsche's eternal return that you constructed out of cardboard last week' e re design. Thinking in this area process only to the economy In fact, I didn't notice the possible error until years later, while reading Roland Barthe's \$72: recomputers in the wall-that hose who SarraSine: customary French onomastics would lead us to expect SarraZine: on its way to the subject's patronymic, the 2 has encountered some pitfall. 2 is the letter of mutilation: phonetically, 2 stings like a chastising lash, an avenging insect: graphically cast slantwise by the hand, it cuts, slashes. This 2 is the letter of deviation: \$ & 2 are in a relation of graphological inversion: the same letterseen from the other side of the mirror: Sarrasine contemplates in La Zambinella (the castrato whom Buckminster Fuller thought of drivers: they will never learn to de the he has mistaken for a beautifulumman) his own castration. Hence the slash (/) confronting the \$ of SarraSine and the 2 of Zambinella has a panic function: it is the slash of censure, the surface of the mirror, the wall (le mur) of hallucination, the verne of safely, so roads must be built on which it is impossible to get hurt. But what of the economy of expenditure? Do thoughts need the same protections to which bodies must submit? Should navigation through a

art of the world's reserves all

hat is of an electronic manual

of the significant proposition

database be restricted by the habits of highway safety?

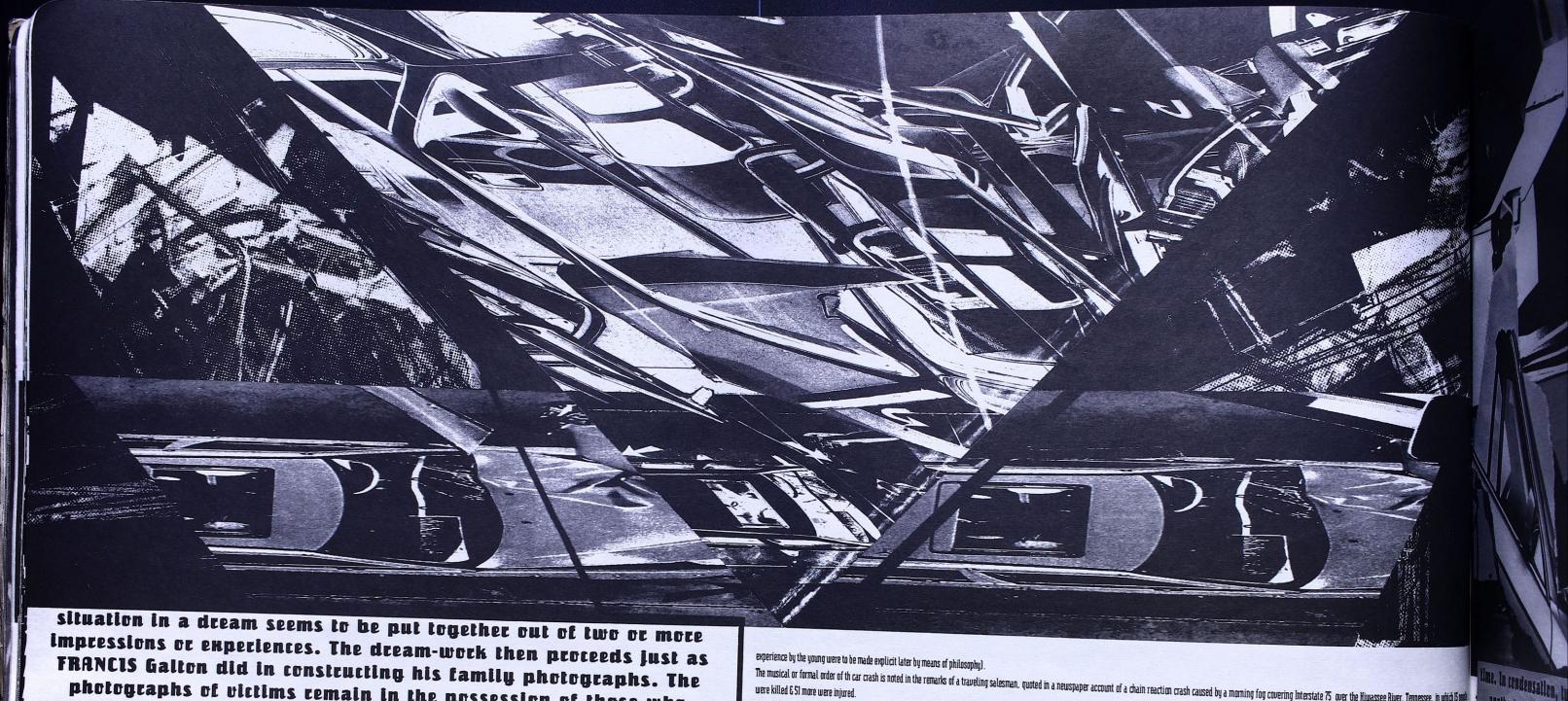
4>These are the tHings that happen to thought in dream-work,

rendering it incoherent: condensation or compression. Every

The same things could be said of the word & concept "design" spelled "5" but pronounced "2". In electronics the concept is stated as de-sign: architecture is de-signed, with the 2. But against the de-signers will be ranged the de\$/Zigners, w/ unforeseeable consequences.

"Sacrificing Music" is a work of chora as elaborated by Jacques Derrida, concerning the three categories of being & discourse: mythos, logos, & genos. Chora, associated w/ genos, replaces topos as the concept of "place" in electronic design. "The chora seems to be alien to the order of the 'paradigm', that intelligible & immutable model. & yet, 'invisible' & w/out sensible form, it 'participates' in the intelligible in a very troublesome and apporetic way "Operrida, 265-266). Chora is about the crossing of chance and necessity, whose nature may only be discerned indirectly in the names generated by a puncept rather as a concept (or paradigm), including the qualities associated w/ "core" terms: chorus, choreography, chord, cord, co

Our project is conducted in the spirit of the musical sense of chora -"music" associated w/ the muses & hence w/ general education, as it was for the Ancient Greeks (the significance of the patterns & rhythms absorbed unawares through the musical



impressions or experiences. The dream-work then proceeds just as FRANCIS Galton did in constructing his family photographs. The photographs of victims remain in the possession of those who remember them. It superimposes the different components upon one another. The components, as it were, collide. The most convenient way of bringing together two dream-thoughts which, to start with, have nothing in common, is to alter the verbal form of one of them, & thus bring it half-way to meet the other, which may be similarly clothed in a new form of words. A parallel process is involved in hammering out a rhyme. How to listen to the hammering out

in the chythm of wrecking?

5>Psychoanalysis & automobiles were invented @ about the same

The musical or formal order of th car crash is noted in the remarks of a traveling salesman, quoted in a newspaper account of a chain reaction crash caused by a morning fog covering Interstate 75 over the Hiwassee River. Tennessee, in which is pupil

The salesman pulled off when he noticed the traffic slowing down. "I started hearing bangs & booms from everywhere. Immediately after that there was a truck on fire from across the road. We started hearing them banging & booming from overless." Booms in the fog. Booms in the fog. dea, while indistinct st

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chicles in contact hav

adden to condensal

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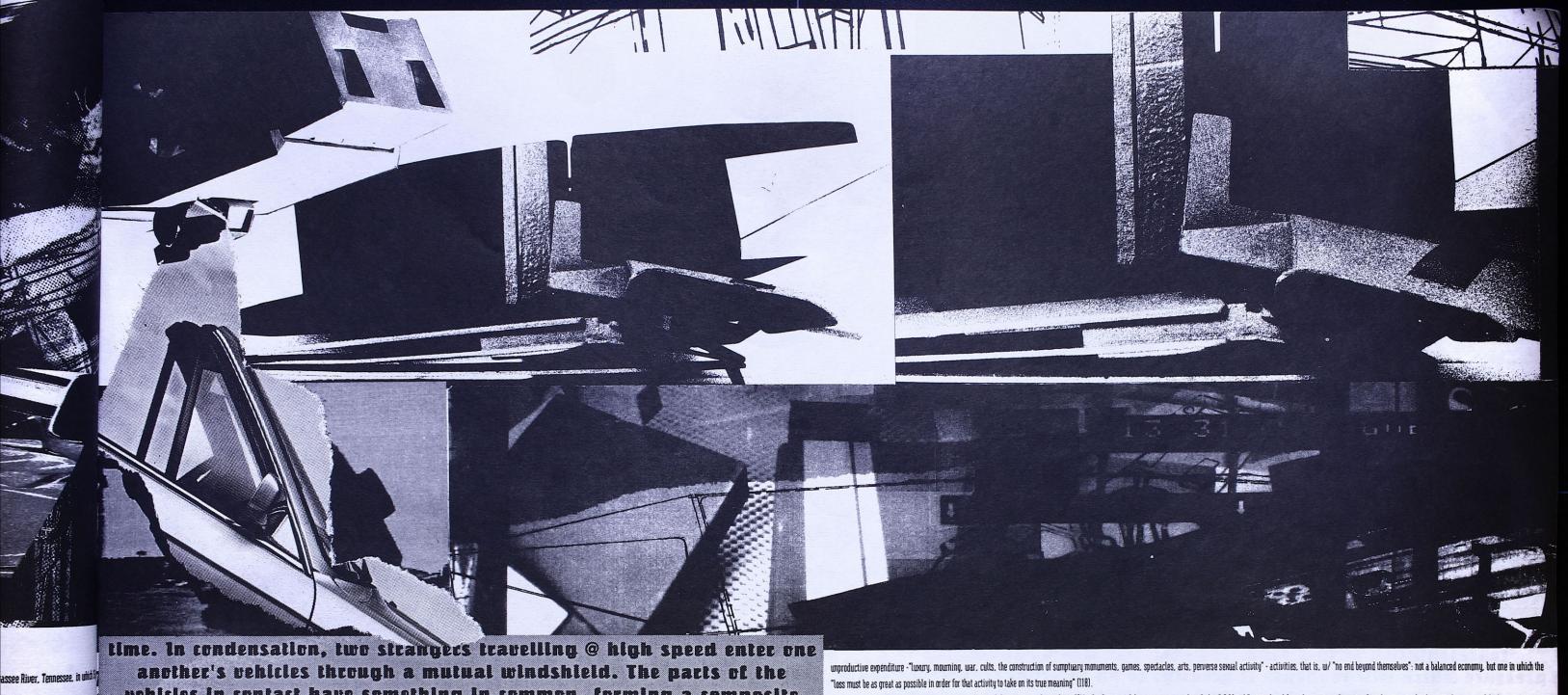
a le les componer

att stalleted about y We now have proof of the compatibility of the ideas of two French post-structuralist theories. Actually, the compatibility exists of the level of metaphor -the key metaphors used in two important theoretical texts. The metaphors model the compatibility exists of the level of metaphor -the key metaphors used in two important theoretical texts. The metaphors model the compatibility exists of the level of metaphor -the key metaphors used in two important theoretical texts. dissemination or distribution of ideas. Jacques Derrida, in The Post Card, developed the image of of mail delivery & the whole history of the "post" as a model for a theory of signification. Giles Deleuze and Felix Guattarl introduced in A Thousand Pales the image of a rhizome (such as weeds) as a kind of spreading growth that offered an alternative way to think about how ideas spread through cultures & history.

That is the relationship blum these two conceptual models. The answer may be found in an article in Hatural History magazine, describing how some of America's most troublesome weeds were dispersed through the mail, by means of the mail-only business. In the late 1840's, when postal rates became affordable, "the mail quickly became an efficient disperser of plants", such as Johnson grass, sold across the country. "The high forage production of this grass came of a steep price for the late In the course of its vigorous growth, Johnson grass forms tenacious tangles of rhizomes, among which few other plants can grow "Chack, 51). From the old seed catalogs the author draws the following lessons: "how good intentions can go amiss" 188

Georges Bataille pointed out that, despite all the discussion over the ages, "there is nothing that permits one to define what is useful to man" (Bataille, 116). The problem is that individuals & human societies, can have "an interest in considerable last in catastrophes that, while conforming to well-defined needs, provoke turnultuous depressions, crises of dread and in the final analysis, a certain orginastic state" (117). Bataille distinguished bturn the normal practices of production/consenses

TEXTIREVERE STRUEREIDESIGNITHE NORKSACRIFICING MUSIC: THE MONL



g them banging & booming from re

exts. The metaphors model the col-Guattarl introduced in A Thousanh

the mail, by means of the mail of large rass came d) a steep price for the four forms and one of the mail of the m

have "an interest in consider

time. In condensation, two strangers travelling @ high speed enter one another's vehicles through a mutual windshield. The parts of the vehicles in contact have something in common, forming a composite idea, while indistinct subordinate details correspond to the parts that are scattered about the roadway. If displacement takes place in addition to condensation, what is constructed is an "intermediate common entity", which stands in a relation to the two different cars similar to that in which the resultant in a parallelogram of forces stands to its components. @ least two wreckers are needed in such a case, if not the "jaws of life".

6>The manifest content of wrecks consists for the most part in pictorial situations: 8 the wreck-thoughts must accordingly be submitted to a treatment which will make them suitable for a

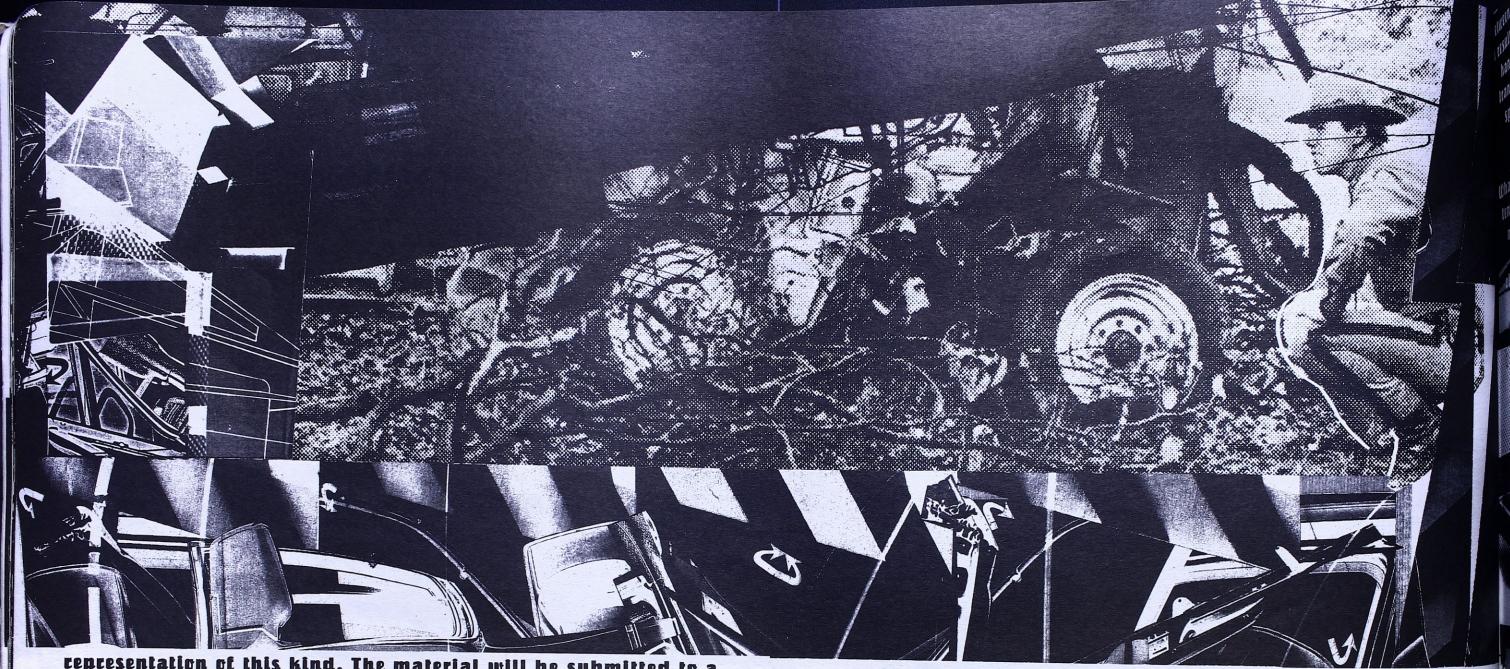
Experience works openly in a community organized around the practices of sacrifice. "Sacrifice" is one of those concepts, such as "taboo" & "fetish", translated from the practices "primitive" civilizations to the theoretical systems of the human sciences.

Bataille extended the concept as a way to understand his own society, considering war as that which makes social life what it is. The purpose of sacrifice in primitive societies, according to Bataille's sources, was to reveal the continuity through death of discontinuous beings (the monumental function).

If I am to find an answer to the enigma of sacrifice, I must be deliberate and shrewd. But I know & have never for an instant doubted that an enigma as dangerous as this one lies outside the scope of academic method: the sacred mysteries must be approached with craft, with a show of boldness & transgression. The enigma's answer must be formulated on a level equal to that of its celebrants' performance. It is my wish that it become part of the history of sacrifice, not of science. The general wish may account for my proposing to solve the enigma - in laughter (Bataille, 1986:68).

An immense sacrifice is performed annually in the private sphere in America, occurring of an individual level, unperceived or if perceived statistically, then not experienced & certainly not understood. That sacrifice is the death of fifty thousand people each year in automobile crashes CMADD). "Death is necessary," Bataille reminded us and it seems obvious that highway fatalities are an expenditure of fundamental importance to the community's identity. The goal of our project, then, is to make this sacrifice perceptible. To this end we propose to launch a satellite -a giant EDR in the sky, equivalent to the eye-in-the-sky weather satellites. In the same way that citizens catch a glimpse of the earth each evening during the weather report on the local news, graphically enhanced to show the activities of clouds, rain, and wind so too would the ear-in-the-sky make it possible to focus on the sounds significant to our culture. With its sensitive recording capacities, the ear satellite would be programmed to pick up the noise made by car crashes all over the country. W/ computer enhancement, the recorded crashes could be replayed of various speeds, compressed in various ways, similar to time-lapse photography, in order to discern the rhythm of the

It is possible that the accidents produce a specific beat. While this beat should be analyzed scientifically for any patterns that might pervade an insight into the enigma of sacrifice, it could also be adapted to performative ends, including the invention of a new musical form. Following the lead of those composers who mix documentary sound with music & exploiting the technology of sampling, the crash rhythms might become danceable. Such a record might lead to better forecasting of crash rates, of the



representation of this kind. The material will be submitted to a pressure which will condense it greatly, to an internal fragmentation & displacement which will, as it were, create new surfaces, & to a selective operation in favor of those portions of it which are the most appropriate for the construction of situations.

Dream-work builds w/ the forces of wreckage a rhetoric governed by the five forces of stress. Compression is the direct expression of gravity nulling everything to the center of the earth. Tension is the opposite of compression: where there is one there must be the other. The other three forms of stress are based on these two pure forms. Shear is a complex stress. When two forces are thrusting in opposite directions but offset & slide past each other, shear is present. In structural concerns, shear & bending are found

sort already provided before holiday weekends

Reported in their own spot on the evening news, with the help of satellite technology, automobile deaths could take on their proper significance for our society, making clearer than is now possible why we are willing to go to war for habian oil to recognition, giving these victims their due, would also contribute to the mourning process, making available for the first time an appreciation of the community service performed by the lost loved ones.

The service could be expanded, w/ improved technology, to record as well the cries of murder victims -a chorus. The title for the person assigned to organize this service is choroner. Simonides, it should be remembered, invented artificial manning. being able to identify the bodies of those killed when a roof collapsed on a party (he remembered where each person was seated). The relationship blum death and memory must be reorganized once again for an electronic apparatus. To imagine the future of sacrificing music as an institution, compare its current embodiment - the video arcades - w/ the beginnings of cinema, similarly organized originally as a side-show for the circus or carnival. The games of road-racing [15] to occur, the popular mi

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inevitable crash) and war-making that tend to dominate the arcades, provide a technological & social location for grafting onto current practices the monumental function of sacrificing music.

Meanwhile, a computer will be set up at the Vietnam Memorial printing out the names of victims of crashes as they occur. The total number Americans killed in Vietnam (58,135), will establish an initial threshold for the acceptable annual automobile rate. Should this number be exceeded, the computer will trigger a mechanism in the Sky-Ear satellites that will cause all monitors nationwide to blink uncontrollably.

The students who fled Gainesville in their cars to avoid becoming victims of the mad slasher put themselves a greater risk of death, statistically, than if they had stayed a home, taking appropriated precautions by propping their sliding glass death.

JEAN- LUC GODARD: Weekend

of dearings in the many the late "Loud music over a shot of wrecked cars blazing on either side of a road. There are bright orange flames, clouds of black smoke: the wrecks crackle ob bang as their petrol tanks explode. Camera cranes up as AOLAND and CORINE limp into view in the content of the

Roland addressing a corpse lying in the road: Hey, you where's the nearest garage? (Godard, 54).

EXTIREVERS STRUEREIDESIGNITHE WRECKAGE H DRKSACRIFICING MUSIC: THE MONUMENTAL ELEC

tween the pulling of tension & the pushing of compression. The dreamers' hands turn the steering wheel, exerting a torsional force which is transferred torsionally to the dream-thoughts. Torsion is a recently a specialized bending, a circular bending. w/ the force in both harmony & discord the living & the immerate lare the perils of dreaming.

What happens to cars happens to thoughts, the forces of compression, tension, shear, bending, & torsion work under bodies & minds, in the manner of stress. The weethage—these designs we are reading presents us we amist in recognizeable form. It is interesting to observe that the popular belief that car wreeks forefell the future is confirmed. Actually the future which the

wreck shows us is not the one that will occur but one which we should like to occur. The popular mind is behaving here as it usually does: what it wishes, it believes.

7>The teremony of the car includes the design process. Designed for safety more than sacrifice, cars are built as impact cushions, tollapsing & folding upon contact, so that even modest fender-benders produce spectacular wreckage. The car as ruin is anticipated in its treation. What of these post-crash designs? The ones we are reading as architecture? Are these the first to rectify the balance of design, mountains of drawings in the production process, & none coming after the catastrophe? The latter lift form the wreck the memories it contains, showing us the writing of the event. It is not so much writing, but a score. It is music to be played.

JIM DIHE: The Car Crash

Traffic sounds (crash) for approx. 2 min. Spot on wringer. Car cranks out help. Pat is saying help softly, one white person is banging softly, other is passing out help signs. Pat gets louder, keeps saying help in a drone. Car begins to stutter & draw cars & crase them. Two white people stand and cough, gag, stammer & strutter (dine, 190).

PETER GREENWAY: A Zed & Two Houghts

The film begins w/ a car crash. Outside a zoo a Mute Swan smashed into the windscreen of a white Ford Mercury, registration number XID 26 B/W, driven by a woman wearing white feathers called Alba Bewick. An accident? Five thousand accidents happen every day--bizarre, tragic, farcical. They are Acts of God. fit only to amaze the survivors & irritate the Insurance Company.'

This one is different for God's sake.' Or Darwin's (Greenway, 13).

J.G. BALLARD: Crash

In his vision of a car crash w/ the actress[Elizabeth Taylor], Vaughan was obsessed by many wounds & impacts - by the dying chromium & collapsing bulkheads of their two cars meeting head-on in complex collisions endlessly repeated in slow-motion ilms, by the identical wounds inflicted on their bodies, by the image of windshield glass frosting around her face as she broke its tinted surface like a death-born Aphrodite, by the compound fractures of their thighs impacted against their handbrake nountings, and above all by the wounds to their genitalia\* (Ballard, 71).

Comment: Ballard on "Crash"

"Do we see, in the car crash, a sinister portent of a nightmare marriage between sex and technology? Will modern technology provide us w/ hitherto undreamed-of means for taping our own psychopathologies? Is this harnessing of our innate perversity conceivably of benefit to us? Is there some deviant logic unfolding more powerful than that provided by reason? (98).

Communication satellites are microwave relay links in space. Generally, there are (four) types of satellites: weather and observational satellites; communication satellites; space probes; land sacrifice frames). Since the late 1970's, four geostationary satellites have been in orbit for U.S. weather observation. Their viewing areas take in the Korth and South poles. One satellite covers the area from the Kississippi to Kew Zealand; the other from 500 miles off the California coast to the western coast of

Africa. The other two are parked in reserve orbit. The daily task of the satellite services station is the collection and distribution of images. The satellite spins on its axis and every time the camera comes around facing the earth. It takes one scan line (Marsh, 79-88).

A similar arrangement is feasible for the Sky-Ear, using geostationary or synchromus satellites fixed over a particular spot on earth. The orbits for the Sky-Ears, however, would have to be somewhat lower than those for the Sky-Eyes. Three designers— Willians, Rosen, and Hudspeth-- working for Hughes Aircraft, invented the geostationary satellite in 1962 (Winston, 261). Enough progress has been made in surveillance technology to permit low-orbit listening transmission, including relays from ground stations placed of regular intervals relative to the interstate highway system.

"The Death Car"

"My friend from Los Angeles breathlessly announced that she could pick up a \$5,400 Porshe Targa sports car for only \$500. The reason for the reduced price was that it had sat in the middle of the Mojave Desert for one week with a dead man in it (Brunvand, 20).

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AID MIM This. THE STATES home format

this conversation took

place in toronto in early canuary

1991, as atom egoyan was completing

his fourth feature film, the

adjuster, which premiered in the

director's fortnight at the cannes

film festival in may.

4302 deborah esch (text) margo chase (design)

The property of the search of seasons parts (comes, 1980) you wrote, it have morbid in a hotel for five years in the property of the property

home format: intervies with atom egoyan 44e3

1 ae: there are different stages for me. there is the writing stage, which i conceive of structurally, and then there is the stage in which it has to be realised by a camera, and there are very different processes involved. the screenplay is for me a blueprint that sets up certain contradictions and certain challenges which have to be resolved by the intrus camera or the recording device. so i find that very often i am most attracted to moments where i don't fully understand what the potential resonances of photographing that moment may be, but i feel at an intuitive level that they will set off a series of responses which are woven into the structure of the piece. and because of my awareness of the pour illusory qualities of the frame, I think that it just becomes part of the dialogue of the film. I suppose that the imperative i use a lot of the time in my dramaturgy is the territorial one - people's right to have space, call space their own - and that in the decision as a director to compose someone within a frame and to include or exclude cer from that frame, i am making a territorial decision as well. in order to create an honest dialogue with my viewer, that for me has to become part of the discourse that the film proposes. so it's a different type of filmmaking, i suppose, very often when you watch a film, its capacity to simulate reality and to propel you through a reality without ever q foundations of that frame as an alternative reality are taken for granted - it's a given in 90% of the mainstream films one sees. 2 ae: in that sense i find that film, for all its potentiality, is so far behind the levels of discourse in other forms. so often the most successful novels, for example, are ones which take as a point of departure the fact telling the story, that someone is constructing a reality. the whole question of what person is used - first, second, third - that is a fundamental decision that a novelist has to make, and the reader is aware of that decision; it's part of what the informed reader brings to the experience of reading a novel. what i find consistently disillusioning is how informed individual who is able to apply very rigorous standards to other art forms can approach film in such a lazy way. I've never been able to understand it, except for the fact that there is an attraction to film as an icon of pop culture which tends to override its development as an art form. Especially feature films. I think that if I wasn't making feature and if i had decided to marginalize my career and to limit these questions to a shorter film format, perhaps i'd be allowed to engage in that discourse more often. but because they are features, and because a feature film carries certain narrative expectations, i'm always finding that i have to conform in terms of what people want to see and how they are feature film to unfold. 3 ae: yes, and there is also an economic, a financial element. if you want to work with a certain level of performance, it's always much more fulfilling to work with professional actors, and of course that means that the budget has to be somewhat higher. and that means that is necessary budget, you have to find a structure which will allow you to do that. and a feature does, to an extent. to use the technologies we had to use in speaking parts, even though it was very modestly budgeted for a feature film - \$000,000 - nevertheless we needed that budget, and we wouldn't have been able to raise that if it was an hour-long film to the notion of a room: let's say you have a character in a room, and you make the decision to photograph that person in that room. The traditional approach to film, the commercial approach, is the simple action and record it from a number of different angles - as many as possible - so that in the editing stage you present yourself with options, with possibilities of manipulating that action by intercutting. or you could take the other extreme approach, which is to shoot it with just one angle and to record that in real time. now you could approach in a mainstream film, because of the pressures on you as a director to cover yourself. and cover yourself "has interesting implications. it has two meanings: first of all there is the notion that you are photographing, that you are able to present choices and to mold performances by covering them properly. but your own decision, and making sure that if there is a false move in your decision about how to frame these people, it can be rectified by editing and by the substitution of other choices later on. it's a very complex and very loaded situation to make a commitment to photograph someone in a particular way and not to sway from that, and to have only a with. now i'm in the middle of editing this new film, and i'm becoming more and more aware of that. I suppose if you take that risk of being definite and photographing that individual through a very particular angle, somehow that energy comes through when you are watching that footage much later on. 5 as: yes. one thing that is uncanny about the is almost impossible to disguise what the intentions of the person behind the camera are. when you watch projected footage, it somehow just comes off the screen - you know what that person was feeling, and if they are tentative about the process of photographing someone, or if they're not even thinking about the decision to photograph someone as a load my work, because i'm aware of that process, I think that the audience is also self-conscious when they are watching my projected images. so it would be dishonest for me not to include that in the discourse of the films that I have made so far. 6 ae: what you've distinguished as thematic and technical considerations can almost be broken down into what a a writer and what I take into it as a director, the thematic notion of a film is something that I am very aware of at the script stage, and I try to create a structure which allows for as many ambiguities and as many things that have to be sorted out at a latter stage as possible, but which are also linked to emotional experiences viewer, or that I have to express. then it's a question of how best to express these qualities, now that's where my own suspicion about my decision to photograph the story comes into play, why am i not content with this as a script? why do i have to take it to this next level of production? why do i have to make this into something which is projected? think are quoted almost verbatim in speaking parts. you have the scriptwriter, claire, and you have the producer saying at one point to lame, claire's story is what happened to her, so i took whatever elements of it that i needed. I altered her story and made it my could project it to millions of people. I find that, as cynical as I was about that individual, there is a side to his procedure that is not dissimilar to what I'm doing. I tend to be very suspicious - I keep using that word - of my decision to create and recreate characters, to manipulate them. I'm also aware of the fact that i must have a distinct and a very particular 7 ae: i am not as concerned about the specific aesthetics of film and video as i am about how in my previous work - not so much in the new film - i was able to create a tension by the superimposition of one medium on another. much formulated in terms of how it responds to the space, and how you move through that space, and what your relationship to that structure is as you move through it. that becomes part of your whole evaluation of the success or failure of that structure. by the use of light or the use of composition, to create that tension. the whole idea of taking a medium which purports to have the same properties as film, and yet because of its accessibility can be deployed by individuals and dramatic personalities within my story, is very attractive to me. here i am as a director, photographing these people - now if i can have them photographing the properties as film, and yet because of the whole idea of taking a medium which purports to have the same properties as film, and yet because of its accessibility can be deployed by individuals and dramatic personalities within my story, is very attractive to me. here i am as a director, photographing these people - now if i can have them photographing the properties as film, and yet because of the whole idea of taking a medium which purports to have the same properties as film, and yet because of the whole idea of taking a medium which purports to have the same properties as film, and yet because of the whole idea of taking a medium which purports to have the same properties as film, and yet because of the whole idea of taking a medium which purports to have the same properties as film, and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports to have the same properties as film and yet because of taking a medium which purports the same properties as film and yet because of taking a medium which purports the same properties as film and yet because of taking a medium which purports the same properties as film and yet because of taking a medium which are taking a medium which are taking a medium which are taking a me almost a playground for me, and i am able to create a tension between the space that i am creating and the frame that i am imposing on each other, the choices that they are making to photograph each other become a very direct parallel structure to my whole level of discourse as well. and there is a texture of course - when image, as i said before, the tendency is to presume that it is reality. but when you see a film image filming a video image, and you become aware of the pixels on a film screen - you become aware of the pixels on a film screen - you become aware of the pixels on a film screen - not on a television screen, you are not confronted with the same properties, be home format. 8 ae: right. but it serves as a way of reflecting the self-consciousness of the individuals in the drama as well. i just came up with that formulation - home format is usually a way of talking about the format that is most suitable for domestic consumption: who is a home format, as opposed to one-inch or beta. but that also attractive because there is a way of formatting an individual for a particular behavioral pattern which is imposed by a structure such as home. so once you make the decision to create a drama that uses the notion of home format in a psychological way, why not make a direct connection with the technological medium which is at your disposal, and create a metaphor for that. i mean looking for. to answer your question which comes first: with family viewing, i went through a very difficult time with that script after having written it, in deciding how i was so consumed with the pitfalls of sentiment in my treatment of what was really dangerous material, and i just really had to dig deep to find this idea of generational parallels psychology of the characters. It didn't come easily - it never comes easily - it never comes easily - it never comes easily some people like to have realities recreated right in front to be hearing any of these ques are going to the film to escape the complexities of daily life. why is it that people go to film to escape from these things? they don't necessarily go to an art gallery, or read a novel, to escape theme. 9 ae: it's funny, because i thought as i was doing the new film that it was so different from the previous work, but as you were talking about these eleming. all there, the film is called the adjuster, and it's about this insurance adjuster whose job is to deal with people whose homes have been destroyed by fire, and to go over all their possessions and to come up with a list that states what everything they have is worth, so that he can give them a claim. He takes his job quite seriously, and he puts all these people up, while they are dispossessed, in this motel. and he spends room in the motel, going over these lists and sleeping with these people. meanwhile he lives in a house which is in the middle of a suburban development site which has been abandoned. he bought the model home, this one house that's in the middle of a complete desert, and he lives there with his wife, who is a film censor. his job is to go and look at the elements of people's material lives and to reconstruct the the images that we allow in this society. and of course what he uses to evaluate what people's lives are worth are photographs that they have, as proof of what they have a proof of what th when i'm seeing it. like in family viewing, when there is the image of the father videotaping his sexual proclivities with his mistress, and i became aware when i was filming that scene that if i moved my film camera in line with the video camera, that all of a sudden i am in a direct confrontation with the father. so here is a figure that has informed my own personal mythology, and here he is looking into his own lens, that's a very powerful moment for me, but i only really became aware of it when i was there, filming, 10 ae: i couldn't script that, no. actually, wenders found that the strongest image in the film when he saw it: the moment where the two of them are sitting in bed, and he says to sandra, you have to find out what my son is up to, and i'm sure you could knows at that point that she is having this affair with his son, that in fact that's part of the whole controlled environment that he wanted. at that point you have a reaction shot of her, and the video image you nterference, so that when you then film that interference pattern you get this incredible effect. It is perhaps one of the most technically complex moments in the film to execute, but I wouldn't be able to tell you exactly how we did it. It was just a moment that was taken on the set, as a surprise. and then she is on video as well, and because her image is so much clearer at the she's on film. 11 ae: i take exception to jameson - maybe i'm wrong, but i would say he must be over 40 or 45 years old. i had very strong responses to the television i watched, and i think it's partly a generational thing. gilligan's island, for example: all these personalities have become part of my sub-conscious, you know, the professor and mary arm, and all these figure forming my memory banks, when I went to see the image world show at the whitney, there was that one exhibit with television screens playing back random bits of programming over the past twenty years, just seconds, glimpses. and to see all this and to realize that I recognized almost all of it, and that it had all been stored in me somehow.... i mentioned the property into a film image in a very specific context, but i think that the way our mind responds to a video image on a television screen is not so wildly different from the way we register a projected film image. it would be very convenient to believe that, but i don't think that's the way the mind works. now i must confess that when i watch television i do turn down the light and i try to watch it as much as possible as i would watch a litim, with as little interference from my domestic life as possible. and there is that theory that whatever you watch on the television screen enters your retina surrounded by the frame of the domestic space, so that nothing can really disturb you or transport you as much as it can on the film screen. the that is also a question of how you watch television, as a kid i used to sit right up by the tv screen, and try to enter that screen as much as possible. images of the vietnam war were brought to millions of viewers in the 60's through television, and that was one of the main motivating factors of the anti-war movement - the fact that people for the first tim elamourized or an unreal event, but as a direct and painful occurrence that had entered them in a very visceral way through television. 12 ae: because i'm now in the process of editing, what comes to mind is the problem for example of flashbacks. i find that it's a technique that's almost impossible for me to use, because it seems so artificial. it's as if i'm history, this narrative, to you. but why am i privy to this history? what i really love is when the characters themselves are somehow privy to their own flashbacks - but how do you convey that? well, through these technological media, so that at the end of family viewing, when van is reunited with his mother and grandmother in the nursing home, the flashbacks - but how do you convey that? of images that i'm providing for you as a viewer, but rather they're images that van has culled from his own viewing experience. so there's a structural ambiguity which is very rich for me: are we replaying what is going on in his mind? or are we replaying on in his mind? and if we are replaying the latter, is he controlling that viewer? that is for me really fascinating territory, i've provided the room; here are the projections, memory and desire are both emotional states which are intrinsically linked with notions of projection, which has a psychological significance as a term and as a process, and also a cinematic one. so there is a cross-over for me as an artist working in dramaturgical construction of psychological imperative, need and resolution, and its cinematic counterpart. 13 ae: this brings up my own dissatisfaction with that ending, i suppose. sometimes i watch it and think, it's a perfect ending, the classic staging of the reunion, with the silhouette and everything. all these questions are raised in the film, and you that ending, and yet it's a shock to me that people are, that viewers feel really let down, feel that i copped out. when i was doing it, it just seemed that it was an obvious way of capping the film. you end with an image which would provoke people into their own desire for conclusion or closure, and yet it's being filmed so classically. but it's ve continue the discourse into that final moment. and i don't to this day know how i would have done it any differently. 14 ae: exactly. at the moment of touch, they become two-dimensional, deprived of visual characteristics. but it's an interesting moment. to this day, i think maybe i should video and reshoot it. then i think maybe i should end it with the mausoleum, with snow in the mausoleum, with snow in the mausoleum - that's an obvious place to end it. but i know if i left it there, it wouldn't be an ending, and psychologically i like the fact that lance is this character who exists only when people project things onto him, and when the sources of that pr confused, and he doesn't know what is being projected onto him and why, he goes back to the only source whose projection he has control over, which is lisa. and in the acknowledgement of that, he becomes completely two-dimensional. 16 ae: yes. I mean, in terms of energy, that scene was so frenzied, and you are not sure what is going on. but also in an image that didn't have any cuts at all, that was just one four-minute long take. and i think that maybe that's another problem - tempo-wise you're so keyed up by the previous scene that the denouement should perhaps be a lot shorter. 17 ae: in that moment in next of kin, something else happens in that image that is very obscure, but again so camera was taping that session on a tripod. he talks about ghosts and phantoms, and the moment he says alright, let's pretend, the video camera becomes disengaged from the tripod and begins to float towards him. and i wanted the hand-held camera to represent this phantom figure that's been released through the evocation of that spirit by the neter is watching that, he becomes fascinated by the footage, and by the phantom that's watching the footage, so that when he is later lying on the table in the mother's embrace, and he looks up at the camera, in that moment you have the sense of his confronting this phantom of the missing son. all the hand-held nature of the material with the deriv to give a sense of a phantom watching this. but maybe because it was early for me, or because canadian film at that time was so rooted in the documentary tradition - for whatever reason, it comes off like docudrama as opposed to conveying the feeling that someone else is watching this. but then you have peter's fascination when he goes back to t very interested in the camera's recording this, and he performs for it as well, very aware of the lens. 18 ae: yeah, he knows that stuff. at that time, you know, home video wasn't really around, so he's recording his reflections with a tape recorder. and it would have been really interesting to have structured that so that he had a little camcorder. brought back. so that at the end when the family is listening to the tape recording that their son has sent back, they'd be looking instead at an image of the son. but that wouldn't have been realistic in 83. what's interesting of course is that family viewing is not entirely realistic either, because of this historical sense. it was made in 86. and the years old. he's looking at videotapes that his father made when he was four, and it probably wouldn't have been coloured home video whs at that time. now, looking at it in 1977 stan would have had access to that equipment. 19 ae: there's the whole phenomenon of people using the ver to tape a program that they'r and then taking that tape and putting it in the bookcase knowing that they'll see it at some time, and feeling that they have seen it. you've got that experience because you have it stored for your future use. you feel that since you've taped it, you have consumed it, because this instrument that you have has consumed it for actual process of your then seeing it becomes somewhat diminished. it's not the same as having a book and not reading it - it's like having a machine which could actually go through page by page and take in the book. or people go on trips and they tape things, never to watch them again - but because they have them taped and at the pop into the machine and show at any time, there is a sense of power there, and control. 20 as: the new one definitely is. the previous ones were very claustrophobic, and very concerned with sites which had to be artificially constructed: a mausoleum, or a condominium. the new one is very specific, with the particular architecture of the motel, and the concept of this deserted suburban development site. in film terms, you would call that location specific, i suppose. location was one of the working titles, actually, because of the double sense of its being a site and also a process. 21 ae: it's attractive to me dramatically, because it sets up the expectation of a certain type of film, of a certain power str the process of adjustment and change and evaluation, which is probably more suggestive than beaton, and it's a job as well. i really couldn't understand why the function is called adjusting. it's a very strange word, adjuster - as opposed to chronicler or evidencer or surveyor. 22 ae: there's something fetching about that, too, because of her job as a file

To begin: Two paintings by Attila Richard Lukacs- Call Michael and Like That which are a perfect simulacrum of the universe of sacrificial violence and cold seduction. 1. Sacrificial Meditations Call Michael is the painterly invocation of de Sade's Mass of the dead. Not traditional Catholic liturgy with its celebration of the sacrifice of Christ, but just the opposite. The "black mass" of the skinheads, where, just like in de Sade's imaginary kingdom of pleasure, all of the sacrificial signs are reversed. Candles for high mass stick out of asses, the eucharist is offered up by hands engaged in the pleasures of sado masochism, hightops substitute for the traditional depictions of Christ's feet nailed to the cross, and even vestments are part of a sexual orgy which never ends. A fascinating because so deeply disturbing, depiction then of a sacrificial burnout which always culminates in organize causess. Does this mean that Lukacs has simply reversed the black mass, substituting the obsessive rituals of sadomasuchism for the public rituals of the Catholic ceremonial. Concentive broads a content of e, and transport of a substitute of the catholic ceremonial. Concentive broads of the dead and one start a mine in see, because out procume sacing tile same removed to mile a conficur acte to miner where has cit a pury, syntat presence, an army and it manifes material and he which he ar at count is the dement a mindy of Cathe ac murgy attribute strain sayant their mist as the George talk in tradom of pleasure was the middle Cure's per caute or good talk liberation, there Call Michigan remember and an notanguess present at the board of the breaty its from mulation of the locky into a cynical sign of a privar which have only a plank over bord press see Concouding the that he Californian of the right is about to the saye of the sturbulant close, the life have in hold ic; of sate finish of cours to a person and lenton or so mis house to dis. المارية المارية المارية من من المارية من المارية المار the colo world of the bode. Here, the fitte good eight of the Cidnole muse can be so includely, and develotingly, redepute of by the skinhance because they always and only a purely operational extensive markets of a countries which has only on imaginary additioned. This partiting, therefore, is low of a recrust adult of seculiarial sectors that itself a total sector of satisficor a site or in spanocilist tion of citie terms, and to the creation of a liquid since between home grossion and personners a Poweviar, to state this is in nomit at a larger out it. The that we uit take us beyond the risks of the dead, and its war spressive the rection it, to die possibility that the pedictive miles of eade-intercensionare also that but of phristia my. The operation assign are also these the euchanit as the secritical symbol of the disciplined body, the conscious tascination with violatilenge of nuclity and certifications replies. Here is an abunded the pancer sation of sack-mascohism, beyond sexuality, into the pleasure of the code of discipline, the code of variation, the unlinea code of caren ony. The moment when two they and veins of sacrificial renewal by Christianity finally discovers its arims in the excess, discharge, are elderminism of the Ekimenc's Fight Mass of the Dead. The spectagular scent of secrificial burnary of Lukans' Call Michael thereing as but his faithful him or image of the genrifice of Christia point of confirm that act transcription and smally of there this is a sing core or all rainting or skinligark as the last and nest or all Christians but se Haiderman warried that appreciate are above more peoply at tabuled to kang at interest into the inc Christonia New Boddere of the deep on to sette of the sette of the deep on to the sette of the tentes of the deep on to the sette of the tentes of the deep on to the sette of well the vicinity of a later age inspring to of a normalized diameter, that is, so nestalgo remocations of Christianity in rains, do requier the the plantac coprofilatores of the cold in the Archanger Michaer, or a new fronting of the acad populated, this filter with Saint Skirkeaus. 2. Sal i Sedistra's Like First ar anticognitable invocation of the riter's of sedistra, or a perfect, Decrease so musicipi. reflection to the impossibility of satism in the age of intricis appearing pody? I know intains of sadistic detien and pleasures in precise, here are to be intro all of the idonic visual digits, the dession setting, much the de padets tilling Castle with its imaginary archizoture of service obsessions, the mansposition of codice into disciplined apiritals, this time saddled dear; in the light bypoich. an embernatic scene of the runs within framed by the mechanism of classical art. And, of course, o rerlocking the theatre of sacistic delights is also formation and a figure a lock as act sincips on a conjet of a nime of the ratio of the rati below An equivalency there between a Gothy, sestiliation and the remarks of gives of the costumed sympthones who can perhaps be so represented in nortage in be expected by a like in vin the circles grades of discipline a unishment, and pleasure the That has about it is great restalt in question to the helping the helping on the interference in the property of the pr enlightenmenting rules. If it is accounted to agree the Michaetho that Europe and Lyce out to dark coming in the last days of resignatism. as nothingness, this is also intimates that modern European experience was siveya fatully divised between an university attended ism and population in Rationalism because the opens one motion of the open to have taken the out size if eather and romanificiary since later with carbony Ecrope has been a sla grace and a sentimery unleavened by any sustaining, and coherent, elimbs, and so, Like That which administrating pain . The camaged submertally which to love in an item of nationally cryanged Ist Globic II wins which

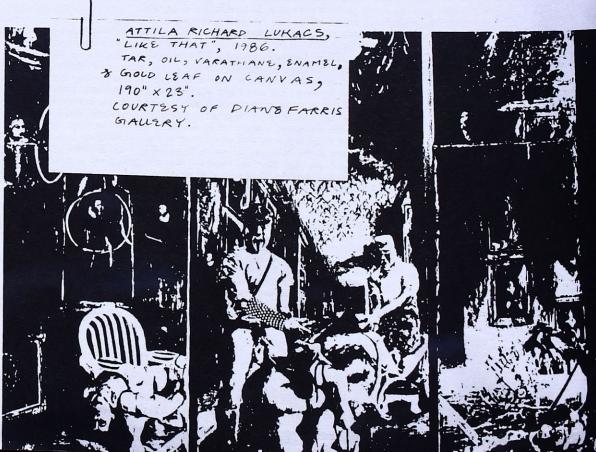
ATTILA RICHARD LUKACS,

"CALL MICHARL , 1987.

TAR, OIL, ENAMEL & VARNIS,
ON CANVAS, 241 × 225.5 CM.

COURTEST OF DIANE FARRIS

GIALLERY.



LEKT ARTHUR KROCKERITEKTORNO CARSONIDESIGNJIME FROHITECTURE OF SOUND

il sexual bordige û

## depiction ther so deeply disturbing, nds. A tascina LII

d Lukece Call High Pract which arrange of the culture with the universal factorish to the cold and uction I Secrificial Hodinahous Call

traditional Catholic Hurgy with its celebration of the sacrifice of Christ, but just the opposite. The "black mass" of the skinh by reversed the black mass, substituting the obsessive ribals of sadomssochism for the public ribals of the Catholic ceremonial? Or car A tenestranishme have safted the normal factor and the servent of sensitive and the heart of Christianity serol transmission of the body into a cycle was the truth of Kart's peacable kingdom of liberalism, does Call Michael represent the nothingness present at the heart of Christianity; its transmission of the body into a cycle was the truth of Kart's peacable kingdom of liberalism, does Call Michael Resident and the body into a cycle share of the code. Here, the little have and violent recuperation, of symbolic exchange, which haunts the cold world of the code. Here, the liturgical signs of the Catholic manapapers. soumy, are specied are some recognism, a symbol signed manifectual and y and in a construction of the second of the second second signed and second s

does Call Michael represent the purely cynical existence uld take us bey an altar for Mgh nasures is precise sado-masochts ettable Invocati enewal by Ch quently, the pe delights . and best of all its rituals of the Catholic caremontal? Or can there be such a comfortable, and fransgressive, slide between the Christian mass of the dead rey its fatal truth-sayer; that just as de act of sa same cormonial function. Sacrificial acts 11 repr the be code. Here, the Murgical an be se ambivalent in its of the sktnhead my hingness present at the heart of he skinhead parody of Cath sause both perform exa

en a Gothic aesthetic and the romantic figures of the costumed executioners re. If Like That has about it a purely nostalgic quality, it may be because sinsithe bars of its cage as one tried to "tame" it; this deprive creature, racked with homestckness for the wild, whe ha erous wilderness this fool, this yearning and desparate prisoner became the inventor of the "bad conscience." But this be disciplining of the European past. It is as if Nietzsche's reflections in The Geneale which occupies the European simulacrum. A baronial room, deer anilers on the ceiling mirrored to maged subjectivity which follows from the mitilism of radically divided experience. Here ation, and remanticism since twentieth century Europe has been a slaughter hei European experience was always fatally divided between an unmed uropean enlightenmentin ruins. If it is accurate to say wit in the old languages of discipline, punishment and which unfolds below. An equivalence, then suffering men's recovered. eater to society and mirror of the primitive nature of the ps. be so recuperative of nostalgia because they pi nly a historical monument to the political req 4. othingness, this is also infimates that • this is the psychologi

equire a nostalgic reinvocation of the rituals of sexual sadism as a mise-en-scene for deflecting the eye from the disappearance of Niefzache's "bac on the question of the code, semio-sadism now knows only the delictious rules of the time after the orgy. A perfectly assteticized sadism, then, for the cold dreams of dig affonal simulation, functions at the level of an imminent transgression of the cynical sign. Sometimes exhibiting a lettshism

